

MUSICAL AMERICA



Edited by *John C. Freund*

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CONRIED WILL GIVE "SALOME" ON TOUR

Route of Metropolitan Opera Company will Extend to Omaha.

Boston, Chicago and Other Cities Will Hear and See Much-Discussed Music-Drama of Richard Strauss—Three Conductors Will Accompany the Singers.

Plans for the Spring tour of the Metropolitan Opera Company are practically complete and it is announced that it will open in Baltimore on March 25.

The cities to be visited and the number of performances in each are as follows: Baltimore, 3; Washington, 3; Boston (Easter week), 8; Chicago, 8; Cincinnati, 3; St. Louis, 4 (in case a guarantee fund of \$30,000 is raised); Kansas City, 2; Omaha, 2; St. Paul, 3; Minneapolis, 3; Milwaukee, 1; Pittsburg, 4.

Although New York is to have no more "Salome," Boston, Chicago and probably most of the other cities included in the itinerary will hear the much-discussed Strauss music-drama. On the road it will be given with twenty-six musicians fewer than it had in New York; that is, with eighty, instead of 106. The cast will be the same as in New York, with the exception of Carl Burrian. Mr. Dippel will sing the rôle of Herod.

The repertoire is to include "Aida," "Tosca," "La Bohème," "Madama Butterfly," "Faust," "L'Africaine," "Pagliacci," "Haensel und Gretel," "Tristan und Isolde," "Tannhäuser," at least two other of the Wagner works and "Salome."

The singers who are to go on the tour include Mmes. Bessie Abott, Bella Alten, Celestina Boninsegna, Emma Eames, Geraldine Farrar, Johanna Gadski, Olive Fremstad, Marie Mattfeld, Marie Rappold, Marion Weed, Louise Homer, Josephine Jacoby, Paula Ralph and Schumann-Heink. Messrs. Alois Burgstaller, Enrico Caruso, Andreas Dippel, Albert Reiss, Otto Goritz, Antonio Scotti, Riccardo Stracciari, Anton Van Rooy, Marcel Journet, Robert Blass and Pol Plançon.

Probably all three conductors, Alfred Hertz, Samuel Bovy and Arturo Vigna, will go on the tour.

Mme. Sembrich goes on a concert tour, instead; Mme. Cavalieri returns shortly to Europe to fill engagements there, and Mr. Rousselière sailed on Thursday for France.

During the first week, while part of the company is singing in Baltimore, a week of German music-drama will be given in New York at the Metropolitan.

NORDICA AVERTS PANIC.

Quickly Extinguishes Blazing Lantern at Opera Opening in Chicago.

CHICAGO, Feb. 19.—At the opening performance of the San Carlo Opera Company last night in the Auditorium, Mme. Nordica, who sang the title rôle in "Giocanda," accidentally knocked over a lantern in the fourth act.

A panic was averted by the singer's presence of mind. She stamped the blaze and wrapped the lantern in her skirts, throwing it behind the scenes.

C. E. N.



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Greeting to
"Musical America"
Pauline Senechal Donalds

Mme. Donalds is an Interesting Type of the American Singer Who Has Won Fame in European Artistic Strongholds Before Seeking the Patronage of Her Own Countrymen. She is a Canadian by Birth and is at Present One of the Leading Artistes in Oscar Hammerstein's Manhattan Opera Company

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PHILADELPHIA GETS LEANDRO CAMPANARI

He Will Conduct Orchestra During the Remainder of Season.

Directors of Quaker City Symphony Association Select Noted Musician to Replace Fritz Scheel, Who is Recuperating from Nervous Collapse.

PHILADELPHIA, Feb. 18.—Leandro Campanari, the distinguished violinist and conductor, and brother of Giuseppe Campanari, the baritone, has been engaged to direct the Philadelphia Orchestra through the remainder of the season. Fritz Scheel, the regular conductor, whose illness has already been noted in MUSICAL AMERICA, is at present recuperating in a sanitarium.

Mr. Campanari recently resigned as assistant conductor at the Manhattan Opera House in New York. His career as a violinist and orchestral director has been long and noteworthy.

He made his first public appearance in London, at the age of twelve, at a private soirée given by Julius Benedict and traveled for two years as a "prodigy" and subsequently entered the Milan Conservatory, where he studied violin under Antonio Bazzini, and harmony and counterpoint with Michele Saladino. Later he conducted with Franco Facio.

After being graduated, Mr. Campanari held the position of concert-master and substitute conductor in many opera houses, doing considerable concert work at the same time. He made his American début in 1882 at the fourth concert of the season of the Boston Symphony Orchestra, under Georg Henschel. He gave a series of chamber concerts with B. J. Lang, and made several tours of the country as soloist.

Mr. Campanari was then engaged as head of the violin department of the New England Conservatory, and at this time organized the Campanari String Quartette.

In 1886 Mr. Campanari made a successful European tour with his Italian String Quartette, returning to this country four years later to become the head of the violin department of the Cincinnati College of Music, where he won many triumphs for six seasons as an instructor, choral director and orchestra conductor.

Recently Mr. Campanari has been living in Europe, where he came into prominence as the conductor of a series of six symphony concerts at La Scala, Milan, where he gave the first European performance of Dvorak's "New World Symphony," and works of Tschaikowsky and Rimsky-Korsakoff. He was engaged to conduct two concerts by the "Liceo Benedetto Marcello" in Venice, in connection with the same series in which Weingartner and Nikisch conducted.

Nine concerts remain to be given after this week, and the executive committee realized that to sustain the high standing of the orchestra it must have a director with a great reputation.

Besides Alexander Van Rensselaer, president of the Philadelphia Orchestra Association, there were present at the meeting: Andrew Wheeler, Jr., secretary of the association; Henry Whelen, Jr., treasurer, and Richard Y. Cook. As a result of their deliberations Mr. Wheeler was sent to New York on Wednesday, and there decided that Campanari was the most desirable man to be found to replace Scheel.

HORACE BRITT WINS APPLAUSE IN CHICAGO

Local 'Cellist Soloist at the
Last Thomas Orchestra
Concerts.

CHICAGO, Feb. 18.—The Theodore Thomas Orchestra's choice of a resident soloist for its pair of concerts last week, was in every respect a commendable one. Horace Britt, the young French 'cellist, who was the last member of the organization that the conductor after whom it is named engaged, is an artist whose public appearances are all too few; the opportunity to hear him under the most favorable auspices was, therefore, embraced by a large percentage of the city's music-lovers.

Mr. Britt's programme number was Saint-Saëns's Concerto in A minor, which, it is interesting to note, he once played under the composer's baton with the Lamoureux Orchestra in Paris. The composition is one of the most satisfying in the range of available works for his instrument and it served to display all the fine qualities of the young artist's style. Technically he is excellently equipped. His fingering is fleet and accurate, his intonation is refreshingly pure, while his bowing is at all times admirable. His tone is of the utmost delicacy in pianissimo passages, powerful and mellow, with never a suspicion of stridency, when breadth is required. His conception of the concerto was also eminently satisfying. In response to the applause that followed his performance he gave the slow movement from a sonata by Locatelli with much beauty of tone and expression.

The orchestra's numbers were the prelude to the second act of Chabrier's "Gwendoline," two movements from Paul Gilson's suite, "The Sea," and Goldmark's popular "Country Wedding." Of the two French works Gilson's pictorial tone poems made probably the deeper impression. Frederick Stock conducted with his well-known verve and poise.

TWO-PIANO RECITAL GIVEN IN BALTIMORE

Two Performers from Berlin Bring
Forth Interesting Programme
—Other News Notes.

BALTIMORE, MD., Feb. 18.—Paula Grimmer and Elsa Busch, recently of Berlin, gave an interesting ensemble piano recital in the concert hall of the Arundel Club, February 16. The following programme was presented: Concerto, G minor, Handel; Sonata, D major, Mozart; Variation, E flat minor, Sinding; Les Preludes, Symphonische Dichtung, Liszt. These two artists won the appreciation of their audience from the very beginning of their recital.

The seventh free organ recital at the Peabody Institute was given Sunday afternoon, February 17, by J. Norris Hering, assisted by Hazel Knox, soprano. Mr. Hering appeared both as organist and composer. The programme follows: Rheinberger's Sonata in B flat minor, Op. 142, Praludium, Romanza and Fantasia and Fugue; Benedict's "I Mourn as a Dove," and Sullivan's "Lord, Why Hidest Thou Thy Face," for soprano; J. Norris Hering's "Wanderer's Song" and Etude in G minor; Cesar Franck's Andantino in G minor and Schumann Fugue on the name of Bach, Op. 60, No. 2. These recitals are immensely popular, people being turned away every Sunday afternoon. They create a taste for a high standard of music. Miss Knox sang her selections with excellent intonation and won deserved applause. W. J. R.

BIRDICE BLYE IN A PIANO RECITAL

Young Performer Fails to Reach Standard
of Usual Concerts in Mendelssohn
Hall.

Birdice Blye, a pianiste who has not before been heard in New York, gave a recital at Mendelssohn Hall, Monday afternoon. Mme. Blye did not show powers of a kind to create a profound impression. Her one asset is a lovely singing tone in cantilena passages. In light things she displays musical feeling to a degree, but her technique and temperament are wholly inadequate for the interpretation of even fairly great works.

Her programme consisted of two Brahms Intermezzi, Beethoven's Sonata Appassionata, a "Fantasie" and a "Scherzo" by Chopin as the more important numbers and a Chopin "Prelude" the Weber-Tausig, "Invitation to the Dance," Rubinstein's "Impromptu" in A minor, Henselt's "Etude" op. 2 No. 8, a "Berceuse" by Liadow and the Pabst paraphrase on airs from Tchaikowsky's "Dornroeschen Ballet."

The Berceuse by Liadow was undoubtedly the best thing of the afternoon. It was delightfully graceful and was acceptably given by Mme. Blye.

The "Dornroeschen Ballet" music, which is nothing if not given with dash and brilliancy, was absolutely beyond the technical capabilities of the pianiste, while the Chopin "Fantasie" and "Scherzo" are beyond her interpretative ability.

MARINE BAND TO VISIT ENGLAND

Americans in London Form Guarantee
Fund to Insure Its Success.

LONDON, Feb. 20.—George Ashton, who is known as the "King's Entertainer," because he makes all arrangements and is personally present when King Edward visits any London theatre, is now circulating the American colony to patronize the United States Marine Band, which will visit this country in April or May.

Mr. Ashton is forming a guarantee fund, so as to make the visit of the band a financial success. "The President's Own," as the band will be called here, will have enormous expenses, and Americans in London are being asked to take shares of \$10 each in the guarantee fund. The response has been very hearty. The band will visit Manchester, Birmingham, Liverpool and Glasgow after London.

Sig. A. Carbone Seriously Ill.

Sig. A. Carbone, the noted vocal instructor, is seriously ill at his home, with gripe and heart trouble. His many pupils and friends stop each day at his house to enquire as to his welfare. Among those who call regularly are Alessandro Bonci and Mrs. Bonci. The kindly solicitude of all is heartily appreciated by the well-known musician.

Philadelphia Orchestra Tour.

PHILADELPHIA, Feb. 19.—The tour of the Philadelphia Symphony Orchestra, under the direction of Leandro Campanari, opened in Harrisburg to-day and will continue in Trenton, Thursday; Philadelphia, Friday and Saturday; Reading, Monday; Washington, Tuesday, and Baltimore next Wednesday. G. R.

Katherine Goodson in Northampton.

NORTHAMPTON, MASS., Feb. 19.—Katherine Goodson, the English pianiste, had a great success here last night, when she appeared with the Pittsburg Orchestra under Emil Paur. She was recalled five times and compelled to give an encore.

RODEMANN DIRECTS IN SCHEEL'S PLACE

Brahms's Fourth Symphony
Receives an Inspiring
Performance.

PHILADELPHIA, Feb. 15.—The soloist at the eighteenth concert of the Philadelphia Orchestra, given at the Academy of Music this afternoon, was Anton Hekking, the 'cellist. He played the Saint-Saëns Concerto in A minor, Op. 33, and an arrangement of Symphonic Variations by Leon Boellmann.



AUGUST H. RODEMANN

He Conducted the Eighteenth Concert of the
Philadelphia Orchestra Last Week

The orchestral numbers were Brahms's Fourth Symphony in E minor, Op. 58, and Goldmark's "Sakuntala" overture, and the performance was notable in that it was the first complete concert conducted by August H. Rodemann in the absence of Mr. Scheel. And the result amply justified the confidence reposed in Mr. Rodemann by the management. He guided the orchestra through the Brahms number, with its peculiar rhythmic episodes and contrapuntal effects, with a certainty that was inspiring. The applause that followed the "Sakuntala" number gave evidence of its popularity with Philadelphians, and Schumann's "Evening Song" was exquisitely played.

The orchestra gave a concert last night at the Kensington Labor Lyceum, in the heart of the "Textile Mill District."

A. H. E.

American Singers on the Riviera.

MONTE CARLO, Feb. 20.—William K. Vanderbilt and Mrs. Vanderbilt, the Duchess of Marlborough, Oliver P. Belmont, Mrs. Belmont, Reginald Vanderbilt and Mrs. Vanderbilt attended the performance of Massenet's "Therese" to hear the American songbird, Lucy Arbell. The Prince of Monaco was also present, sent Miss Arbell flowers and applauded her heartily. The American colony went to Nice recently to hear another American songstress, Yvonne de Treville, who appeared for the first time on the Riviera in "Lakme."

Mme. Kitty Berger, harpiste and zither player of London and New York, was received at the White House last week where she rendered a delightful programme before the President and a distinguished assembly of invited guests.

MUSICAL CLUB HEAR CHOPIN PAPER READ

Mrs. T. Hollingsworth Andrews Addresses
Well-Known Philadelphia
Organization.

PHILADELPHIA, Feb. 18.—The Matinée Musical Club, organized some thirteen years ago, occupies an interesting place in the musical life of Philadelphia. It is a purely musical society, and while it numbers among its members some of the best society people, the social aspect is quite subordinated. Many of the leading artists to-day, such as David Bispham, have belonged to it.

Its weekly meeting on Tuesday of last week was set apart as a "Chopin day" and was made especially interesting by a paper on "Chopin and his Work" by Mrs. T. Hollingsworth Andrews of Spruce street. Mrs. Andrews, who is well known for her ability as a pianiste, is a great admirer of Chopin and her paper was devoted to a critical analysis of many of his compositions.

Speaking of him as the great lyrical composer of pianoforte music of the modern school she showed how the circumstances of his life accounted for the intensity of expression, characteristic of so many of his compositions.

The musical illustrations which the paper called for were furnished by Miss Dora Dubinsky at the piano. Chopin numbers were also given by Mrs. Hemphill, Helen Shearer, Miss Covell and Mrs. Flaig.

A. H. E.

METROPOLITAN'S CONCERT.

Diamonds Glitter on Stage of Opera
House Sunday Night.

At the Metropolitan Opera House Sunday night the display of diamonds and dress outshone the vocalization. Mlle. Cavalleri was decked in diamonds until she glittered like a cabinet of cut glass. 'Tis well she glittered in one way, for vocally she is poverty-stricken.

Mme. Jacoby was also gorgeously garbed but was vocally more successful. The singers appeared together in a duet from Boito's "Mephistopheles." Mlle. Cavalleri sang as solos a "Gavotte" by Massenet and a "Matinata" by Leoncavallo.

Bessie Abbott sang airs by Verdi and Mozart with grace and delicacy.

Mr. Burgstaller in the prayer from "Rienzi" and in songs and Mr. Stracciari in "Vision Fugitive" from "Herodiade" and an air from "Ernani" were much applauded. Mr. Boug conducted.

SUNDAY NIGHT CONCERT.

Singers Delight Large Audience at Man-
hattan Opera House.

Sunday night's concert at the Manhattan Opera House brought forward Pauline Donalda, Eleanor de Cisneros, Regina Arta, Ivan Altchevsky as soloists, and Fernando Tanara as conductor. Mme. Donalda was, as usual, delightful and had to encore Bartlett's "Dream." The "no encore" rule had also to be broken for Miss Arta.

Owing to illness Victor Ocellier, who was also to have appeared, did not sing. Mr. Altchevsky, however, filled in the gap most acceptably, singing several songs to his own pianoforte accompaniments and making his usual success with the "Bohemian Serenade." "Walther's Preislied" he gave with orchestral accompaniment.

Among the instrumental selections, conducted by Mr. Tanara, was Handel's "Largo," with violin solo.

Baroness Genoveve Berchtold, who died recently at Sonnenburg, at the age of 80, was the last of the Mozart family, her grandfather on her father's side marrying Marianne, the sister of Mozart.

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Pauline Donalda an Ardent Champion of Outdoor Life

Popular Canadian Soprano a "Tomboy" When She Was a Child.

Mme. Donalda herself seemed to be the generating force of the flood of sunshine that held possession of the cosy little sitting-room of her New York apartments as she sat recounting some of the experiences of her childhood days in Montreal.

"I have nine brothers," she explained, "so is it any wonder that I was a typical tomboy as a child? I was called Polly in those days, and anything that any of those nine boys could do, I thought I could, too. At any rate, I made an attempt. I was always ready to 'fox' from school with them, and scamper off to climb the fence behind McGill College for butternuts—and climb the trees, too, if necessary. There was one of their tricks, though, that I never tried more than once. My father had given us one of those large box swings that hang from an iron bar away up high. It was the favorite feat of my brothers to clamber up to that bar and perform acrobatic 'stunts' on it, and I saw no reason why I shouldn't do it too—it seemed to be great fun. So one day—I was only eight years old—up I climbed, and down I promptly fell, flat on my nose. I assure you, I thought my life had reached an untimely end," and the vivacious prima donna whose dimples are the envy of all her women friends instinctively caressed her nose very gently with her fingers as if she still felt the effects of a fall which, if it did not crush the feature most concerned, after all, did effectively crush her ambition to shine as a trapeze artist.

"Outdoor sports are still my greatest pleasure," she went on, "and oh! I must tell you how I distinguished myself one Summer at Etretat on the coast of Normandy, where I was staying with friends and continuing my studies with Duvernoy. They held a gymkana there, and among the events was a half-mile race for girls, running backwards. I won the first heat easily, but on the second one of my competitors gained on me, and she had just about outstripped me when in my excitement I stumbled and fell over backwards, almost turning a somersault. In so doing my head struck the line and that made me winner. The prize was a silver umbrella handle, of which I am still very proud.

"But I have a painful recollection connected with that Summer, too. There was to be a swimming contest, and, of course, though I had never learned to swim I was bound to do so then and enter the list. When I courageously dived off the pier the first time, however, I struck the water in a horizontal attitude. Well," with a suggestive gasp, "I thought I was broken in two. But I tried again the next day and persisted in my efforts till one day I swam fifty strokes—and when I took my bearings, I found that I was at the same spot as I started from. I decided not to enter the swimming contest that year.

"How I wish I could have the old romping days back again!" suddenly exclaimed this sweet-voiced Canadian, with a little laugh that ended with the faintest suspicion of a sigh, adding poignancy to a statement scarcely to be expected of a singer whose public career of only two years has been singularly brilliant. "Yes, I mean it," she added, with emphasis, "for that jolly outdoor life was certainly far healthier than studying rôles all the time. I would never like to see a girl friend of mine go on the stage,—it is a life of incessant hard work and sacrifice. Since I made my debut two years ago I have not had a day's rest, Summer or Winter.

"At the same time, I thoroughly enjoy my art, of course, and the public's appreciation is a reward for all the labor it demands. My success has been very stimulating, especially so as it has been won without re-



sorting to the methods that are too frequently employed for making sure of an enthusiastic reception. It is an open secret that many of the most prominent operatic stars employ an organization of professional 'enthusiasts' to applaud them at certain points, which are carefully indicated in the directions. These people approached me one day, but they found they had made a mistake, for I want only success that is gained through sheer merit.

"My favorite rôle is *Marguerite*. There are other parts that appeal to me strongly but I like it best, all things considered. I have sung principally lyric rôles so far, but Mme. Melba, who has taught me a great deal and has been a very kind friend to me, thinks I should become a dramatic soprano. I am only twenty-three now, so you see I have plenty of time ahead of me."

There is an unusual charm in the frank simplicity of manner of this young artist whose *Marguerite*, *Micaëla*, *Violetta*, *Zerlina* and *Nedda* have made her one of the special favorites of the Manhattan Opera House audiences, now looking forward to seeing and hearing her as *Elsa* in the forthcoming production of "*Lohengrin*" in French. That she has already twenty-two rôles in her repertoire is significant of her unflagging industry during her short public career and the comparatively short period of study that preceded it.

She was nineteen when she first went to Paris to study with Duvernoy. In less than two years she made her debut in Nice with a success that was repeated soon afterwards in Brussels and in the Spring at Covent Garden. Her exceptional popularity in England dates from her first appearance during the London season. She was immediately engaged by many of the most prominent members of the aristocracy for private musicales, at many of which she sang before King Edward and Queen Alexandra. The natural result was that at the close of her Winter's engagement in Brussels she was engaged for Covent Garden again last Spring, when she established herself still more firmly in the favor of distinguished English music patrons.

Mme. Donalda is now considering an offer from the Covent Garden management for a third season there, her acceptance of it depending upon the duration of the extended concert tour of Canada she is planning for April, May and part of June.

J. L. H.

Noted Toronto Tenor Returns Home.

TORONTO, Feb. 19.—F. X. Mercier, the tenor, who left this city eight years ago to study in Paris, has returned for a short visit to his relatives and has been prevailed upon to give one concert at Massey Hall on February 28. Mr. Mercier has for the past five years been singing at the Opéra Comique in Paris and at Covent Garden, London. The beautiful quality of his voice, its wide range and his artistic equipment have won him success in every capital in Europe.

MRS. BRAMWELL'S LENTEN MUSICALE

Amateur Trio Contributes Much to Enjoyment of Invited Guests in New York Residence

One of the most enjoyable events of the early Lenten season was a reception and musicale given Saturday by Mrs. George W. Bramwell at her home in East Seventy-second street, New York.

The music was very interesting, introducing Mr. Bramwell's trio of amateurs, Mr. Bramwell playing the violin, William Sohst the 'cello, Miss Greenleaf the piano. Mrs. Wilson Young, of Washington, sang several solos, including Massenet's "*Elegie*" and the Bach-Gounod "*Ave Maria*." She also sang Mimi's aria from the first act of "*La Bohème*."

Among those invited were Mr. and Mrs. Peter Moller, Adalina Moller, Mrs. Daniel Butterfield, Mrs. Arthur Berry, Mrs. Grenville Winthrop, Mr. and Mrs. Wilbur A. Bloodgood, Mr. and Mrs. Arthur Berry, Mrs. Henry S. Warner, Florence Warner, Mr. and Mrs. Henry D. Winans, Ruth Winans, Mr. and Mrs. Robert T. Varnum, Mr. and Mrs. William T. Littauer, Mr. and Mrs. Henry B. Taylor, Miss Callender, Miss De Forest, Mrs. N. Newlin Hooper, Louise Field, Mrs. Frederick Corning, Mrs. K. Brady Harris, Mr. and Mrs. Harry Flagler, Mr. Rufus Leavitt, Mr. and Mrs. Lovell Jerome, Mr. and Mrs. William Henshaw, Mr. Percy Bramwell, Mr. and Mrs. Vernon C. Brown, Mr. and Mrs. E. De Clifford Chisholm, Mr. and Mrs. Winfield Scott and Harriet Cady.

HONOR FOR AMERICANS.

Spalding, Suzanne Adams and Edith Miller Appear Before King Edward.

LONDON, Feb. 14.—Albert Spalding, the New York violinist; Suzanne Adams, the American operatic singer, and Edith Miller, the Canadian contralto, were among those who made successful appearances to-night before King Edward, the Prince of Wales, and a distinguished company at a semi-private smoking concert given by the Royal Amateur Orchestral Society in Queen's Hall.

Among the guests were Ambassador Reid and a number of other prominent persons, who previous to the concert were entertained at dinner by the Prince of Wales.

American Girl's Triumph Abroad.

NICE, Feb. 18.—Mlle. Yvonne Treville, an American prima donna, made her re-appearance at the opera last week in "*Lakme*" and received a great ovation.

GABRILOWITSCH WITH BOSTON ORCHESTRA

Dr. Muck Conducts Strauss's "Sinfonia Domestica" at the Hub.

BOSTON, Feb. 18.—The two distinguishing features of the programme presented by Karl Muck and the Boston Symphony Orchestra at their concerts last week were the performance by Ossip Gabrilowitsch of Brahms's pianoforte Concerto in B flat, and the first production in this city of Richard Strauss's "*Sinfonia Domestica*."

The remaining number was Brahms's "Academic Festival" overture.

The second Brahms concerto is considered one of the most difficult concertos that have been written for the piano. It not only makes extreme demands upon the technical resources of the player, but requires more than average intellectual powers to grasp fully its possibilities and give a lucid exposition of them. Gabrilowitsch played it with imposing authority and finish. He invested the andante with a wealth of poesy and rare beauty of tonal color, and rode triumphantly above the difficulties of the other movements with amazing ease and aplomb and uniform elegance of style. The brilliant young Russian was enthusiastically recalled again and again.

When he accepted his engagement with the Boston orchestra Dr. Muck said that the "*Sinfonia Domestica*" would be one of the works he would produce, not because it appealed to him strongly, but because it had never been played here. As performed under his bâton last week it was heard to the most favorable advantage by the local public. The impression it made it would be difficult to define. In the case of most of the listeners to this series of tone pictures of episodes in the daily home life of "papa, mamma and the baby," however, the remarkable orchestration astounded, while as a work of art the composition failed to win approval. Dr. Muck and his players were warmly thanked by their audiences. The Brahms overture was given with fine effect as the closing number.

OPERA SINGERS DEPARTING.

Charles Rousseliere Sails and Others Will Soon Follow.

Some of the principal artists of the Metropolitan Opera Company are preparing for their early departures. The first one to leave is the French tenor Charles Rousseliere, who sang here for the last time Wednesday in "*Faust*." He sailed Thursday, on *La Gascogne*, to join the opera company at Monte Carlo. He will subsequently go to Berlin, where the company will give six special performances for charity.

Burrian, the German tenor, departs on the *Kronprinz Wilhelm* February 26. He returns to Dresden to resume his duties there, having been here on a leave of absence.

Lina Cavalieri sails early in March to sing in Monte Carlo and St. Petersburg. It is possible that before she goes there will be given at the Metropolitan one performance of Cilea's opera, "*Adrienne Lecouvreur*."

Edward MacDowell Fund \$19,912.50.

The committee in charge of the Edward MacDowell fund announces that it has received contributions during the week ended February 16, 1907, of \$1,898.50. Of this amount \$1,000 was contributed by Commodore Frederick G. Bourne, and \$450 was raised in Lakewood, N. J., by Mrs. Samuel S. Beard. The total amount of contributions to date is \$19,912.50.



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SEMBRICH AGAIN SINGS "VIOLETTA"

"Don Pasquale" Shortened by
Sudden Illness of
Rossi.

ONE WEEK AT THE METROPOLITAN

Wednesday, Feb. 13—"La Traviata": Mmes. Sembrich, Mattfeld, Jacoby; MM. Caruso, Scotti, Bars, Dufliche.
Friday, Feb. 15—"Tristan und Isolde": Mmes. Galski, Homer; MM. Burrian, Van Rooy, Blass, Mühlmann.
Saturday, February 16—Matinee—"Aida": Mmes. Eames, Kirkby-Lunn; MM. Caruso, Stracciari, Plancon, Mühlmann.
Evening—"Don Pasquale": Mme. Sembrich; MM. Dippel, Scotti, Rossi. Cavalleria Rusticana": Mmes. Boninsegna, Jacoby, Simeoli; MM. Dippel, Bégue.
Monday, Feb. 18—"L'Africaine": Mmes. Fremstad, Rappold; MM. Caruso, Stracciari, Plancon, Journet, Bars, Mühlmann.
Wednesday, Feb. 20—"Faust": Mmes. Eames, Jacoby, Simeoli; MM. Roussellere, Plancon, Stracciari, Bégue.

Mme. Sembrich as *Violetta* and Mr. Caruso as *Alfredo*, divided the honors of the performance of Verdi's "La Traviata" at the Metropolitan Opera House last week. Their impersonations of these rôles are by no means unfamiliar to the New York public, but the opportunity to enjoy Mme. Sembrich's exquisite artistry and Mr. Caruso's glowing tenor in the same performance invariably attracts an audience that taxes the capacity of Mr. Conried's auditorium.

On Saturday evening, Mme. Sembrich was the bright, particular star of Donizetti's "Don Pasquale," when she sang and acted with characteristic spirit and charm. The opera had to be shortened owing to the sudden illness of Mr. Rossi, who, after struggling courageously through the second act, collapsed when he had sung his last note. The house physician found he was suffering from a heart affection caused by nervous exhaustion. He was sent home, and most of the third act was omitted. At the matinee Mme. Eames and Mr. Caruso appeared in "Aida."

Meyerbeer's "L'Africaine" was carried through with more zest on Monday evening than when it was revived several weeks ago. But even with artists of such calibre as Mme. Fremstad, Mr. Caruso and Mr. Plancon as *Selika*, *Vasco di Gama* and *Don Pedro*, respectively, the opera failed to make a deep impression.

CONCERT FOR ETTORE MARTINI.

Orchestra Honors Conductor by Playing
His Works.

PHILADELPHIA, Feb. 20.—A concert in honor of Ettore Martini, director of the Verdi Italian Symphony Orchestra, was given Sunday night at Musical Fund Hall. The soloists of the evening were Adele Fabiani, P. Bianculi, Adelina Basta, G. Setaro and O. Pesiri. Several of Signor Martini's compositions were given, notable among them his "Dance of a Skeleton."

Signor Martini is well known in Italy as a composer and conductor. In the latter capacity he has successfully appeared in the Italian cities, in Berlin, Vienna and in France. He numbers among his friends many Italians prominent in art, science, literature and politics. Among these is the present Ambassador to the United States, Baron Mayor Des Planches, who was present at Sunday's concert, the Italian Minister of Public Education, Puccini and Leoncavallo, the composers; Arturo Vigna, of the Metropolitan Opera House, and, among the singers, Bonci, Caruso, Ancona, and many others.

Mrs. Helen Allen Hunt to Sing.

BOSTON, Feb. 19.—Mrs. Helen Allen Hunt, the mezzo-contralto soloist who gave such a successful recital in Potter Hall this city last week, will be the soloist at a concert to be given Wednesday morning, February 27, at the Tuileries, in aid of the Peabody Home for Crippled Children. D. L. L.

Forrest Dabney Carr, basso cantante, gave an interesting recital at Balatka Musical College, Chicago, last week, displaying a good voice to advantage, and was admirably accompanied by Edgar Nelson.

MISS TERRY'S LAST BOSTON MUSICALE

Heinrich Gebhard and Susan Metcalfe
Appear in Fourth of Concert
Series.

BOSTON, Feb. 19.—The fourth and the last concert in Miss Terry's series was given yesterday afternoon at the Hotel Somerset. Susan S. Metcalfe, of New York, mezzo-soprano; Heinrich Gebhard, pianist, and Alfred de Voto, pianist, took part. There was an audience of fair size.

The programme was as follows: Bach, Bourree; Chopin, Fantasia impromptu, Scherzo No. 2 (Mr. Gebhard); Rontani, "Se bel rio"; Mozart, "Batti, Batti"; A. Scarlatti, "Le Violette," Monsigny, musette; 18th century song, "Non je n'irai plus au bois" (Miss Metcalfe); Liszt "Liebestraum"; Gebhard, Gavotte; Chopin, polonaise in A flat (Mr. Gebhard); Brahms, "Mädchenlied" and "Ständchen"; Loeffler, "To Helen"; G. Faure, "Rencontre" and "Toujours" (Miss Metcalfe); Schultze-Eveler, Arabesques on Strauss' "Blue Danube" waltzes (Mr. Gebhard).

Miss Metcalfe sang here for the first time in public at a concert of the Boston Symphony Quartette April 9, of last year. Before that and since she has sung here in private houses.

Yesterday she sang delightfully the old French song, Monsigny's musette. In the songs of the second group she was especially successful in her interpretation of Brahms's "Ständchen" and Loeffler's beautiful music to Poe's verses.

Mr. Gebhard gave pleasure by his performance of Chopin's impromptu, Liszt's "Liebestraum," his own gavotte and the arabesques on Strauss's waltz.

MISS SCHNITZER IN CHICAGO.

Brilliant Young Pianiste Gives Recital
Before Music Hall Audience.

CHICAGO, Feb. 19.—Chicago had an opportunity to hear Germaine Schnitzer, the brilliant young pianiste, now touring America, in Music Hall, Sunday afternoon. She proved herself to be an artist of exceptional qualities and won high recognition as a result of her performance and the interesting character of the works she introduced.

Miss Schnitzer's programme opened with Liszt's arrangement of Bach's A minor prelude and fugue for organ, which was given with remarkable facility and interpretative power.

In this and the following numbers Miss Schnitzer played with an unusually attractive touch. Like a number of other women performers, she gives close attention to graceful phrasing and has a fine sense for delicacy of nuance. Her pianissimo playing was especially pleasing, for here the best qualities in her work were in evidence. The "Carnaval" of Schumann brought to notice some well-handled contrasts.

WILLIAM HARPER'S RECITAL.

Eminent American Basso Entertains in
His New York Studios.

William Harper, the distinguished basso, whose interpretation of *Elijah* is favorably known by concert-goers from ocean to ocean, entertained a large gathering of music-lovers at his studios in the Arcade, New York, Tuesday afternoon. His programme contained the following items.

Amarilli.....Caccini
Nights.....Cornelius
Auf Wiedersehn.....Nevin
Bitterolf.....Wolf
Creation's Hymn.....Beethoven
The Dream of Little Rhys.....Old Welsh
When Love is Gone.....Ryan
The Sentinel.....Hollander
The Eagle.....Busch
The House of too Much Trouble.....Hoeck
A Tone.....Cornelius
Onaway, Awake.....Cowan

It was just the sort of programme to bring out Mr. Harper's rich, resonant voice to good advantage and at the same time show the versatility of his style. Ward Lewis was the accompanist.

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CAROLYN KING HUNT

HAMMERSTEIN STARS SING "RIGOLETTO"

Melba, Bonci and Sammarco
Draw Crowds to Matinee
"Lucia."

ONE WEEK AT THE MANHATTAN

Wednesday, Feb. 13—"The Huguenots": Mmes. Russ, Zeppelli, de Cisneros; MM. Bassi, Ancona, Arimondi, Sevelhac, Venturini.
Thursday, Feb. 14—"Rigoletto": Mmes. Melba, Severino, MM. Bonci, Sammarco, Arimondi, Mugnoz, Fossetta.
Friday, Feb. 15—"Aida": Mmes. Russ, de Cisneros; MM. Bassi, Ancona, Arimondi, Mugnoz.
Saturday, Feb. 16—Matinee—"Lucia di Lammermoor": Mmes. Melba, Severino; MM. Bonci, Sammarco, Mugnoz, Venturini.
Evening—"Il Trovatore": Mmes. Russ, de Cisneros, Zaccaria; MM. Dalmores, Sevelhac, Mugnoz, Tecchi.
Monday, Feb. 18—"Mignon": Mmes. Bressler, Gianoli, Pinkert, Giacomia; MM. Bonci, Arimondi, Gilbert, Mugnoz.
Wednesday, Feb. 20—"Dinorah": Mmes. Pinkert, Trentini, Giacomia; MM. Altchevsky, Ancona, Mugnoz, Venturini.

The size of the audience that filled every seat and all the space allotted to standees at the Manhattan Opera House on Thursday of last week, to say nothing of the crowd that was turned away disappointed, when at half-past seven it was announced that no more tickets, even for standing room, would be sold, again proved to Mr. Hammerstein the potency of Mme. Melba as a drawing-card, especially when the great Australian soprano has such lustrous co-stars as Mr. Bonci and Mr. Sammarco in the cast. The proceeds amounted to \$11,500, one of the largest sums taken in at the 34th street house since its opening.

The opera was Verdi's "Rigoletto," with Mr. Sammarco in the title rôle for the first time in New York. This accomplished young baritone's portrayal of the court jester was easy and resourceful in action, picturesque in make-up and vocally excellent. While he did not quite meet the expectations of those whom his *Tonio* in "I Pagliacci" had delighted, he was at all times effective and deserved the abundant applause that was accorded him.

Mme. Melba has not been in better voice this season. The purity and fresh brilliancy of her soprano are peculiarly appropriate for the *Gilda* music, and her singing of the "Caro Nome" on this occasion was, as usual, a model of vocal art. Mr. Bonci acted the ducal *Don Juan* with ingratiating grace and sang with inspired zest. His "La Donna e mobile" called forth a storm of applause that did not subside until he had repeated it.

At the Saturday matinee Melba was again heard in "Lucia," and again her principal associate artists were Mr. Bonci, who sang *Edgardo* with exquisite taste and vocal finesse, and Mr. Sammarco, whose fine baritone and dramatic skill made *Enrico* a prime favorite with the audience. The house was crowded in every available space.

THE GRIENAUERS IN TEXAS.

Austin Audience Enthusiastic Over Playing of Well-Known 'Cellist.

AUSTIN, TEXAS, Feb. 16.—Karl Griener, the 'cellist, and Mme. Griener were greeted by an immense audience in the auditorium of the State University of Texas on their recent reappearance here after an absence of two years.

Mr. Griener's playing aroused his hearers to a pitch of enthusiasm almost unprecedented in local annals. Among his most enjoyable numbers were the Liszt-Popper "Hungarian Rhapsody," a caprice by Delsarte, and Schumann's "Träumerei." Mme. Griener played the piano accompaniments with unerring taste and discretion.

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THE LHEVINNES IN TWO-PIANO RECITAL

Russian Artist Has Assistance of His
Talented Wife in Chicago
Appearance.

CHICAGO, Feb. 20.—Josef Lhévinne and his wife, Mme. Rosina Lhévinne, appeared in a piano recital in Orchestra Hall, Sunday afternoon.

Mr. Lhévinne played with his customary evenness and infallibility, for he is a performer who is technically beyond reproach. The novelty at his recital was his appearance with Mme. Lhévinne at two pianos. The pair were heard in "Le Martin," by Chaminade, and a gavotte, by Raff. Here, indeed, were "two souls with but a single thought," for their ensemble work was excellent.

While Mme. Lhévinne in nowise equals her husband in brilliancy, she is a player of good attainments and she is given perfect support. Both numbers were attractive, although the ideas in the Chaminade selection are spread out rather thin.

The players were recalled enthusiastically. After they had finished their encore Mr. Lhévinne went on with his solo programme.

GABRILOWITSCH RECITAL.

Young Russian Plays Again in Mendelssohn Hall, New York.

Ossip Gabrilowitsch, the young Russian pianist, who has met with such great success during his present American tour, gave another recital Wednesday afternoon in Mendelssohn Hall, New York, presenting the following programme:

Glazounow. Sonata, B flat minor. op. 79 (new)
Allegro appassionato
Andante
Allegro Scherzando
Chopin. Nocturne F Major Mazurka B Minor
Brahms. Intermezzo E Minor
Rhapsodie E Flat Major
Rachmaninoff. Prelude G Minor, op. (new)
Tchaikowsky. Chant d'automne
Moszkowski. "En automne," Etude
Liszt. Etude F Minor (From 12 études d'exécution transcendante)

The recital will be reviewed in MUSICAL AMERICA next week.

DESTINN FOR NEW YORK.

Conried Secures Prima Donna of Berlin
Opera for Next Season.

Emmy Destinn of the Royal Opera in Berlin will join the Metropolitan Opera Company next Fall. It was announced last year that Mr. Conried had secured her for the present season, but her engagement in Berlin precluded her coming before the Winter of 1907-8.

Fräulein Destinn, who was born in Prague in 1878, is regarded as one of the most brilliant of the younger European sopranos. She made her debut as *Santuzza* in 1898 at the Royal Opera in Berlin, with which she has ever since been connected. She has sung at the Bayreuth festivals, and both last year and the year before she made one of the greatest successes of the Spring season at Covent Garden. Her *Madam Butterfly* in the London production of Puccini's opera of that name is familiar to many American visitors to England last Summer.

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PAUR'S ORCHESTRA PLAYS IN BOSTON

Pittsburgers Make Their First Appearance in the "Hub."

Boston, Feb. 19.—For the first time in its history, the Pittsburg Orchestra, Emil Paur, director, gave a concert last night in Boston. The programme contained Weber, overture to "Oberon"; Busoni's arrangement of Liszt's "Spanish" rhapsody (Mr. Paur, pianist); Brahms, variations on a theme by Schumann, Op. 23, orchestrated by Mr. Paur (first time here); Wagner, overture to "Tannhäuser"; Schubert, "Unfinished" symphony; Liszt, "The Prelude"; R. Strauss, love scene from "Feuersnott."

The audience was not as large as it should have been, but it was distinctly friendly in greeting the visitors from Pittsburg. Philip Hale, in the Boston "Herald," offers this comment on the programme:

"Possibly the programme kept friends of Mr. Paur at home and deterred the curious and some of the adventurous. For this programme was singularly arranged. It was not especially attractive and it was far too long. The more important pieces were very familiar. The unknown one and the pieces that had been heard here only once were not irresistible magnets."

"Mr. Busoni had played his arrangement of Liszt's piano piece at a Symphony concert, but the impression then made was not an enduring one. The excerpt from Strauss's opera never had the popularity of any one of his tone-poems."

"Brahms wrote variations on a theme of Schumann and it occurred to Mr. Paur to orchestrate them. Mr. Paur's scoring is at times ingenious, but the musical thought of Brahms is, for the most part, uninteresting with or without orchestral dress. It is more than uninteresting, it is depressing."

It was evident to the auditors that there is excellent material in Mr. Paur's orchestra and that the men have been well trained. Mr. Paur conducted with the same energy and enthusiasm that characterized his work in past years as the head of Boston's own orchestra. His performance of Busoni's arrangement proved him to be a pianist of high rank and won hearty applause. D. L. L.

A NOTABLE ORGAN RECITAL.

Harry Rowe Shelley and McCall Lanham Heard in New York Church.

Two prominent members of the staff of Kate S. Chittenden's American Institute of Applied Music were heard in the Fifth Avenue Baptist Church, New York, last Saturday afternoon, when Harry Rowe Shelley gave an organ recital, assisted by McCall Lanham, the gifted young baritone.

Mr. Shelley's well-known mastery of his instrument and broad understanding were again demonstrated in Bach's fantasia and fugue in G minor, Thiele's theme and variations, a gavotte by Scharwenka, an arrangement of Wagner's "Rienzi" overture, transcriptions of the themes of the "Ring" and Rubinstein's "Dämon," and his own minuet, "Ave Maria" and "Dance of the Dragon Flies."

Mr. Lanham sang an arioso from Diaz's "Benvenuto," Somerset's "One More" and Henschel's "Morning Hymn." His voice was warm, mellow and resonant, while his interpretations were characterized by artistic insight and refined taste.

Maud Powell Returns From Trip.

Maud Powell, the violiniste, has just returned East after a most successful series of concerts in the Middle West.



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Gadski Sings "Isolde" in New York

Noted German Dramatic Soprano Reappears on the Stage of the Metropolitan Opera House.



JOHANNA GADSKI

German Prima Donna Who Sang "Isolde" for the First Time Last Week in New York

The first production this season of Wagner's great love tragedy, "Tristan und Isolde," at the Metropolitan Opera House on Friday of last week, provided the framework for Mme. Johanna Gadski's reappearance on the stage with which her greatest operatic successes have been associated and on which she had not sung for three years. The occasion was also of special interest as marking the German prima donna's first appearance anywhere in the part of *Isolde*, a rôle to which every dramatic soprano aspires as the ultimate test of her powers.

The *Tristan* was Carl Burrian, Louise Homer sang *Brangäne*, Anton Van Rooy was the faithful *Kurvenal* and Mr. Blass, *König Marke*. Mr. Mühlmann was the malicious *Melot*, and the other small parts were sustained by Mr. Reiss and Mr. Bayer.

Mme. Gadski possesses certain qualifications of voice and appearance that fit her pre-eminently for the part of the Irish princess. Her soprano is full, rich, radiant and admirably controlled and in dramatic climaxes she draws recklessly on its resources. Despite an occasional forcing of her voice, rendered necessary by the ill-judged crashing of the orchestra under Conductor Hertz's baton, her performance of the rôle as far as her vocal achieve-

ments alone were concerned gave keen enjoyment. It was the dramatic aspect of her portrayal that was wanting. She acted conscientiously, at all times gracefully, and, on the whole, with more warmth and power than she had ever before shown in a heroic part. But there was little romance in her conception of the character, less emotional abandon than is required to make it convincing. When she has grown into the part more, however, it will be fairer to form an estimate of her competency as *Isolde* than after her first essay.

Mr. Burrian's *Tristan* did not show this German tenor to as good advantage as some of the other parts he has sung this season. He, too, failed to grasp the poetic and romantic possibilities of the music; but in his singing there was much to admire, even though he seemed to lack inspiration. Mme. Homer's round, mellow voice was singularly effective in the ominous warnings with which *Brangäne* breaks in on the lovers' bliss in the second act, while Van Rooy as *Kurvenal*, an impersonation familiar to the Metropolitan audiences, was in his best form, which is all that need be said. The minor singers left much to be desired.

The audience was one of the most brilliant of the season. The seats were all occupied and there were plenty of standees, though, be it noted, not as many as on an Italian night.

BOSTON CHORUS GIVES MENDELSSOHN WORK

Popular Soloists Heard With the Handel and Haydn Society.

Boston, Feb. 18.—The Handel and Haydn Society, Emil Mollenhauer conducting, gave a miscellaneous concert in Symphony Hall last evening, when the programme contained Mendelssohn's "The First Walpurgis Night," sung for the first time by this organization, Dvorak's setting of the one hundred and forty-ninth Psalm, and the popular chorus "Unfold, Ye Portals" from Gounod's "Redemption." Both Mme. Schumann-Heink and Emilio de Gogorza, two of the soloists originally announced, were prevented by illness from appearing. Their places were taken by Louise Homer, of the Metropolitan Opera House, and J. H. Duffey, the New York baritone. Edward Johnson, the popular tenor, was the third.

The Mendelssohn cantata was given with dramatic vigor and fine qualities of tone. The chorus sang the difficult passages with certainty and ease and responded with noteworthy precision to the indications of the conductor's baton. The soloists assisted in a thoroughly satisfying performance of the work. Equally commendable was the singing of the society in the Dvorak and Gounod numbers.

Mme. Homer contributed two solos, an aria from Wagner's "Rienzi," and Liszt's "Lorelei," which displayed the best qualities of her warm contralto voice and were sung with the sincerity of musical feeling that characterizes all this artist's work. Mr. Johnson surprised even his staunchest admirers by his spirited and impassioned singing of the aria "Tu Indietro," from Verdi's "Otello." His tones were pure and uniformly well placed, while their characteristic sweetness was not sacrificed for the breadth and power of voice he attained. Mr. Duffey's rich, fluent baritone, his admirable use of it, his warmth of feeling and his graceful suavity of style, combined to make the aria from Massenet's "Le Roi de Lahore" sung by him one of the most enjoyable features of the evening.

THADDEUS RICH SOLOIST.

Harrisburg Hears Philadelphia Orchestra Under Campanari.

HARRISBURG, PA., Feb. 20.—Under the conductorship of Leandro Campanari, the Philadelphia Orchestra last night gave the third and last concert of the series at the Lyceum Theatre, before a large audience. The substitution of Mr. Campanari for Fritz Scheel, the regular conductor of the organization, was due to the latter's illness from overwork.

The programme, which enlisted the services of Thaddeus Rich, violinist, and concert master of the orchestra, consisted of Schubert's Symphony in C, Wieniawski's "Faust Fantasy," "Swan of Tuonela" by Jean Sibelius and Wagner's "Huldigungs March."

Holyoke Music Club Concert.

HOLYOKE, MASS., Feb. 19.—The Music Club gave a concert in Windsor Hall last night, bringing forth a programme of more than ordinary interest. The chorus sang, with beautiful effect, Schubert's Thirteenth Psalm and Grieg's "At the Cloister Gate," with solos by Mrs. Weiser and Mrs. Livermore. Others who appeared were Mrs. Parson, Miss Flanders, Mrs. Slayton, Miss Richardson, Mrs. Harriman, Miss Allen, and Miss Lee.

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CHORUS OF BANK CLERKS IN CONCERT

Organization Under H. R. Humphries's Direction Draws Large Audience to Carnegie Hall.

The New York Banks' Glee Club gave another of its excellent concerts Thursday of last week in Carnegie Hall, under the conductorship of H. R. Humphries.

As soloists Charlotte Maconda, soprano, Leo Schulz, 'cellist, and William G. Hammond, organist, did much to make the occasion a memorable one.

Madame Maconda's numbers were the "Polonaise" from "Mignon," and the "Berceuse" from "Jocelyn," rendered with her usual artistry. Mr. Schulz played in his inimitable manner the Bruch arrangement of "Kol Nidsei," a melody which touched the hearts of his hearers, Davidoff's "At the Fountain" and the "Dance of the Blessed Spirits" by Gluck.

The chorus, as on a former occasion, showed fine training. The body of tone was full, round and smooth, and the phrasing and shading both delicate and admirable. The club sang "Excelsior," by Balfe-Smith; "Stars of the Summer Night," by Tours-Owst; "A Stein Song," by Bullard; "Within a Mile of Edinboro Town," by Homer N. Bartlett; "Mighty Lak' a Rose," by Nevin; "Little Tommy Went a-Fishing," by Macy, and "The Lamp in the West," by Horatio Parker.

An especially interesting number was John R. Lund's "March to Battle," sung by the chorus, with incidental solos by Mme. Maconda and G. A. Hampton.

THREE ARTS CLUB CONCERT.

Mrs. Hammond Gives Entertainment to Raise Fund for Institution.

An entertainment for the benefit of the Three Arts Club attracted a large audience on Tuesday afternoon at the home of Mrs. John Henry Hammond, No. 9 East Ninety-first street. The proceeds are to go to meet the running expenses of the club.

The programme included recitations by Mrs. Waldo Richards, songs by members of the Three Arts Club, and selections by the Symphony Club, the latter being largely composed of amateurs, prominent in society, who a few days ago gave one of their annual concerts at Mendelssohn Hall.

Pianiste's Challenge.

Mme. Alma Normann, a pianiste who makes a specialty of reading at sight, has been appearing in a New York department store this week. Mme. Normann is ready to play at sight any piece of music brought in to her and the management has offered \$1,000 to any one who can find something she cannot play. Last week she played several Beethoven sonatas, the Chopin etudes, Liszt fantasies, and many other numbers.

ONTARIO COLLEGE'S GIFTED TEACHER

Vincent P. Hunt, of Belleville, Prominent Among Canada's Successful Musicians.

BELLEVILLE, ONT., Feb. 16.—One of the most accomplished musicians in Canada to-day is Vincent P. Hunt, director of music at Albert College and conductor of the Belleville Philharmonic Society. He has earned a wide and constantly increasing reputation as a successful teacher of piano, organ, and the theory of music.



VINCENT P. HUNT

Accomplished Director of Music at Albert College, Belleville, Ontario

His musical education was begun in Toronto. Later he went to Leipsic, Germany, where he studied for several years under the most distinguished teachers at the Royal Conservatory of Music. Returning to Toronto, he joined the faculty of the Toronto Conservatory of Music but eventually, in 1900, removed to Belleville to assume the musical directorship of Albert College. A fine organist, he has charge of the music in the large Bridge Street Church, where he has a choir of fifty voices.

His work in connection with the Belleville Philharmonic Society, organized five years ago, is especially noteworthy. Many of the standard oratorios and other choral works have been given by the society, which ended its present season with a fine performance of "The Messiah," assisted by Mrs. Welch-Spire, soprano, of Buffalo, Laura Shildrick-Green, contralto, of Buffalo, J. M. Sherlock, tenor, of Toronto, and Ruthven Macdonald, basso, of Toronto.

Mr. Hunt's high ideals and persevering work are doing much to raise the standard of music, not only in Belleville, but throughout the entire country, for his college directorship attracts pupils from all parts of Canada.

THE PRIMA DONNA AT SOCIAL FUNCTIONS

She is Sensitive and Must Be Treated Like Other Invited Guests Even Though She Receives a Big Fee.

Great is the popularity of the musicale as a social function, but sore are the trials and large must be the purse of the hostess who would have one of the well-known prima donnas entertain her guests.

To give a musicale properly requires some experience or the assistance of somebody who knows enough about music to see that the singers and the numbers suit the room and the auditors. A mistake may very much interfere with the success of the evening, declares the New York "Sun."

Last week a prima donna of imposing appearance and a dramatic voice was the star of a private musicale. She roared out an impassioned aria that made the ceiling shake.

When she ended with an upward swoop that almost took the audience out of its seats there was a ghastly silence. A singer of dainty French chansons, who followed, was, on the other hand, warmly applauded.

Not long ago a hostess who had engaged one of the most expensive of the stars through an agent began to be a little bit apprehensive as she had had no word as to what the programme would be. She dared to call the singer up on the telephone to ask her if everything had been arranged.

The singer was acquainted with the hostess and came to the telephone when her maid told her who it was.

"I wanted to find out if everything was all right for Thursday night at my house," the hostess began.

"Thursday night at your house?" repeated the singer. "Why, what should I know about that?"

"But you are to sing at my musicale."

"I am hearing now for the first time that you expect me at your house on Thursday."

Then the distracted hostess explained that she had engaged the singer through her agent and supposed that she had of course understood all about it.

"Now that I hear it mentioned," the prima donna consented to remember, "I do recall something about it. But I could not possibly come to your house for an entertainment without an invitation."

The card arrived within an hour after this conversation. There was no doubt that the woman would never have come unless she had been formally invited. In addition to inviting singers who are going to get several thousand dollars for their services, the hostess must meet them in the dressing-room. Usually they sit by her during the concert, rising to sing their numbers quite after the style of amateurs who are having a little music at home. Usually the guests are all taken up and presented to the singer as if she were the guest of honor.

Not long ago a soprano who had been engaged to sing at one of the largest houses on the avenue arrived with her

maid and was ushered into the room reserved for the artists. She was slow in removing her wraps and concluded after she was part of the way out of them that it was time for the hostess to come to welcome her.

So she told her maid to put them on again after she had inquired of one of the servants where the lady was. When he saw the preparations for departure he rushed in haste to the hostess.

She had been detained at the dinner table, as a dinner of very elaborate character was preceding the musicale. It was difficult for her to leave her guests. She reached the hall, however, just as the singer's ample form was disappearing through the portiere.

"Ah, Mrs. Smith," the singer said, "then I am in the right house? I was going out to tell my coachman we had made a mistake, else you would have been at the door to meet me."

Some of the singers at the Metropolitan and at the Manhattan are at liberty to make their own concert arrangements, but the majority of them are under sole contract to Mr. Conried or Mr. Hammerstein. The impresarios charge for their services whatever they see fit.

GOAT KEEPS SINGERS AT BAY.

Three Prima Donnas of Manhattan Opera House Cornered in Dressing Room.

A goat named Strike, which had a rôle in Meyerbeer's "Dinorah," produced at the Manhattan Opera House on Wednesday, cornered three of the opera singers behind the scenes at Mr. Hammerstein's concert last Sunday night.

Mmes. Donalds and de Cisneros and Miss Arta were gathered in one of the dressing-rooms in the intermission. Between this dressing-room and the stage is a small hallway, and into this hallway Strike, who was allowed the liberty of the stage while he was getting acclimated, wandered. Presently he stuck his nose into the dressing-room door.

"It's the goat," screamed Mme. Donalds, as she thrust herself behind a screen.

Mme. de Cisneros retreated to one corner of the room and Miss Arta perched herself on the sofa. Strike made the noise which is associated with animals of his class and walked calmly into the room.

Mme. Donalds tried the effect of entreaty; Mme. de Cisneros shook her furs violently at the animal, which looked interested, but not at all frightened, while Miss Arta from the sofa commenced to throw pillows at him.

Then the call-boy came. "Please call the goat off," cried the prima donnas in unison, and Strike was led away to his pen at the back of the stage to eat carrots.

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SENSATIONALISM NOT LASTING, SAYS RAPP

Declares New York's Opinion of Artists Is Not Elsewhere Accepted.

SINGAC, N. J., Feb. 13, 1907.

MUSICAL AMERICA,

New York City.

Gentlemen: In the closing paragraph of your article "Is New York Music Mad?" appearing in your issue of February 2, you make the final deduction from the facts, granting for the sake of argument that they are correct, that an artist to be successful in this country must endeavor to be sensational. That is a very broad statement and one which I believe will not stand closer scrutiny.

Little von Veesey combined consummate art with sensationalism of the highest degree. Was his tour a success? The reasons for his failure were oversensationalism, overadvertising, and even his superb art could not save him.

Is Caruso sensational? Did he not draw to the fullest before the Central Park incident? Because he is still drawing big audiences does not argue that that lamentable affair is the cause, but rather that his art, his voice, his singing, is impersonal and is as effective as ever in spite of the affair.

Sensationalism is but a bubble which catches the eye of children and adults or the morbid and normal alike; when pricked, bubble, sensationalism and artist are speedily forgotten.

Were your deductions correct we should also be compelled to believe that the great majority of American music lovers are morbid, abnormal, unbalanced. Surely you would scarcely maintain that opinion of your patrons and subscribers, and basing my judgment upon visits in some 150 cities in this broad land of ours, scattered from Maine to California, and from British Columbia to Florida, upon contact with the public, the press and the concert managers throughout the country, I am of the opinion that a lasting, enduring success can be achieved only by an artist who will steadfastly remain within the strict limitations of his or her art; who respects the public; who will arrange a programme appealing both to the musically educated and to those who are not, and who will keep faith with his or her managers. The most rabid hallucinations of the press agent will avail nothing where the above factors are absent. Beauty of face and form is a fleeting attraction, so also is a voice which is not reinforced by head and heart, though it be without a peer in musical history.

What is success? Artists generally, and we New Yorkers, lay too much stress upon a single local appearance. We believe that a favorable New York verdict insures a triumphant procession from ocean to ocean and that a failure portends disaster everywhere else.

The former is not success, and the latter is not failure, for the one may be followed by failure upon failure "in the country" as we choose to term it, and the other may be succeeded by triumph upon triumph. New York is but one city in this land; it is not the whole land. So is the East but a small part of the country; there remains the middle West, the South and the great West. In the box offices of many theatres, in those sections, may be seen the placard "Don't tell us what you did in the East, do it here." That is the keynote of the whole situation. The managers, the press and the public demand the same regard, the same respect for them, as is accorded those in New York. By respect I understand a proper regard for their intelligence, an effort to give the best there is in one, and to be a lady or gentleman among one's equals. Whether the city be New York, or either Chicago, Milwaukee, St. Louis, Omaha, Denver, San Francisco, San Diego or Podunk, should make no difference to a true artist who has a mission to perform. It is a sacred duty in each instance to carry a lesson or to give pleasure.

There is but one standard of measure by which audiences can be gauged—the dollar measure, and whether the artist is East, West, North or South, each individual contributes an equal share, earned equally hard, and has the undoubted right to demand the same return as elsewhere. That artist alone can be considered a suc-

NEW YORK HEARS GERTRUDE PEPPERCORN



GERTRUDE PEPPERCORN

Gifted Young English Pianiste, Who is Making Her Second Tour of America After an Interval of Three Years

One of the best-dressed audiences that have been seen in Mendelssohn Hall this season welcomed Gertrude Peppercorn, the young English pianiste, on her reappearance in New York on Friday afternoon last week.

It is three years since Miss Peppercorn made her first visit to this country. At that time her playing proved her to be endowed with an abundance of talent that promised much for the future. She comes again now with this promise partially fulfilled, though not yet to the utmost of which it is capable. She comes this time, moreover, as a bride, her marriage to Sidney Aumonier, the English artist, having taken place but a few weeks ago.

Few pianists can claim the technical dexterity and certainty that Miss Peppercorn possesses, and few women players can produce as powerful a tone. These assets of executive facility and physical strength proved especially valuable to her on Friday

cess, can be held to fulfill a mission, who can command full houses, irrespective of the points of the compass. An artist, successful in spots, able to appear but once in a given city, sensational on the first visit, never to be invited again, lacks some essential element to success.

An artist, however, who can, year after year, reappear in the same cities, large and small, without respect to location, who can everywhere draw out the fullest attendance and arouse the greatest enthusiasm and each time send an audience home satisfied, is superlatively successful, for "You can fool some of the people all of the time, and you can fool all of the people some of the time, but you can't fool all of the people all of the time."

Faithfully,

WILLIAM RAPP, JR.

[Mr. Rapp failed to catch the spirit of the sentence he quotes from the editorial in MUSICAL AMERICA of February 2. It was pointed out in the article under consideration that often the highest forms of musical art lack the support that is so freely given in quarters where the element of sensationalism predominates. The story of the career of the Theodore Thomas Orchestra, devoted to all that is best in music, is a case in point. The question was then asked, whether, in view of such conditions, the artist is not tempted to depart from the highest ideals to secure recognition.—ED. MUSICAL AMERICA.]

in Liszt's B minor sonata, which was the principal feature of the programme. Her reading of the sonata was sincere and well-balanced, but this work is one that taxes the romantic resources of the imagination and requires sensuous beauty of tone. In both of these respects the young English pianiste is lacking, the result being a performance which, while of marked excellence as far as the purely mechanical part was concerned, fell short of a convincing interpretation and failed to sustain the interest of the audience.

An allemand and a gavotte from a suite by Eugen d'Albert bore the charm of novelty and were played captivatingly. Another of the pianiste's happiest efforts was the intermezzo in A major by Brahms, who was also represented by the seven waltzes originally written for four hands. A Chopin group, which included the nocturne in B major, the scherzo in B minor, three of the etudes, the berceuse, and the A flat polonaise, brilliantly performed, brought the recital to a close.

MISS VANDERBILT STUDYING.

Jean de Reszke Teaches Daughter of Wealthy American in Paris.

PARIS, Feb. 17.—Gladys Vanderbilt, who is at present visiting friends in Rome, after attending the court ball at Berlin, has been perfecting her art and musical training in Paris. Her voice has been developed by Jean de Reszke, the great operatic tenor, who now devotes his time to teaching rich Americans how to exchange their gold for notes.

Mabel Gilman is one of Miss Vanderbilt's fellow pupils. Miss Vanderbilt has been studying painting under a great master in the Latin Quarter.

Miss Gladys is living with her mother, Mrs. Cornelius Vanderbilt, in a beautiful old house in the Rue de Varennes, near the Invalides, in the Latin Quarter.

Von Ende Quartette to Play.

At the third of Herwegh von Ende's series of concerts of new and rarely heard works, which will be given at the American Institute of Applied Music, 212 West 59th street, New York, next Wednesday afternoon, an interesting programme will be supplied by the Von Ende String Quartette.

NEW YORK IS UNFIT TO JUDGE "SALOME"

Says Emil Paur, Speaking of Recent Suppression of Strauss Opera.

BOSTON, Feb. 18.—Emil Paur, conductor of the Pittsburgh Orchestra, was asked last night how he viewed the suppression of Strauss's "Salome" in New York.

"New York is morally unfit to sit in judgment on 'Salome,'" he is reported as replying. "I heard the opera in Dresden a year ago, and it impressed me as being a transcendently beautiful performance. The charge of immorality is absolutely unjust, and, considering the source whence it comes, positively ridiculous."

"New York is one of the wickedest cities in the country. It makes a pretence of virtue, but beneath the surface it is rotten to the core. Think of such a city protesting against a beautiful musical production like 'Salome' on the ground of its immoral influences!"

"As I saw it in Dresden there was nothing to it that savored of immorality. Of course in New York the last scene is not properly presented. The stage should have been in semi-darkness. In Dresden you could see the head only as a shadow. The act of kissing the cold lips was not done in the full glare of the footlights, as in New York."

"It is too bad that this beautiful opera should have been discontinued at the behest of a city so morally unfit as New York to sit in judgment. It ought to have been left to the people to say it was morally dangerous. I certainly hope it will be revived."

EMMA THURSBY'S SEVENTH MUSICALE

Large and Fashionable Audience Derives Much Pleasure from Excellent Programme.

The seventh, and last but one, of Emma Thursby's popular Friday afternoon musicales was even more largely attended than the others. Estelle Harris, a favorite pupil of Miss Thursby, sang Nevin's "Twas April" and Beach's "The Year's at the Spring." Dora Becker Shaffer gave several violin solos. "Song to the Evening Star," from "Tannhäuser," and a "Russian Cradle Song," by Simon, were well rendered by Edward Bromberg, baritone. Regina Arta of the Manhattan Opera House sang an aria of *Salome* from Massenet's "Herodiade"; Edna Cecilia Ruppel, a talented child violiniste, played Raff's "Cavatina," Dancs's "Romance" and "Bolero," and Schubert's "The Bee."

Blanche Jurka gave Schumann's "Du Ring an Meinem Finger" and Bohemian folk songs; Frank Benedict, Henschel's "Morning Hymn," and Mrs. J. C. Levin, the waltz from "Romeo and Juliette." These last three were pupils of Miss Thursby. The afternoon closed with a piano number by Mrs. Frank Munson.

Among those present were Sidney Zallcoffer Mitchell and Mrs. Mitchell, the Countess Massiglia, Elizabeth H. W. Jackson, Edward Place and Mrs. Place, Oliver Wells, Mrs. Wells, Mrs. and Miss Sivor, Mrs. Francis W. Upham, Mrs. Bernard Peters, Martina Johnstone, Mrs. Alonzo Hepburn, Mrs. Charles Goodwin Bennett, Mrs. Thomas Hunton, Mrs. Lacy Baker, Mrs. Harry Stanfield, Mrs. William Emerson Peck, Mrs. Frederick Dulinaw, Isabel F. Hapgood, Raphael Navas, Bert Hanson, Mrs. J. Wayland Kimball, John Austin Black, Mrs. Black, Sig. del Nero, John Wentworth Dodge, Mrs. Dodge, William Whitney, Mrs. Whitney, Alexander Chenoweth, Mrs. Chenoweth, Mrs. L. E. Mars-ton, Dr. C. Thayer Adams, Mrs. Adams, Frank T. H. Coffin, Mrs. Coffin, Ludwig Marum, Mrs. Marum and Mrs. Frank Munson.

John Young and Mme. Jacoby to Tour.

John Young, tenor, has been engaged for a concert tour with Mme. Josephine Jacoby, of the Conried Metropolitan Opera Company. The tour will begin during the latter part of September, 1907, and continue six weeks under the management of Fred Pelham, of Chicago.

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LAST CONCERT OF MARGULIES TRIO

Noted Organization Performs Before Mendelssohn Hall Audience.

The Adele Margulies Trio gave the last of its concerts this season, Tuesday evening, in Mendelssohn Hall, New York City. The three items that constituted the programme were individually interesting, but taken together they lacked somewhat in contrast. They were the "Dumky" trio Op. 90 of Dvorak; Rubinstein's third violin Sonata, and Brahms's piano quartette in G minor.

The "Dumky" trio is a combination of five long movements, distinctly melancholy in spirit although occasionally relieved by dance rhythms. It is not without a certain amount of poetic charm, and Messrs. Lichtenberg and Schulz, and Miss Margulies performed it with a keen appreciation of its beauties. The composition loses in effectiveness, however, by its length and provincial characteristics.

The Rubinstein sonata, while not the best of this composer's creations, was presented by Mr. Lichtenberg, the violinist of the trio, with a depth of feeling and beauty of tone that were noteworthy.

The finale of this sonata contains an extended episode of Hungarian character, and, as the finale of Brahms's piano quartette is also written wholly in the Hungarian idiom, with the Czechish Dumky there was an abundance of "national" color in the evening's entertainment. Sam Franko assisted Messrs. Lichtenberg and Schulz and Miss Margulies in Brahms's quartette, which was played with energy and fine feeling.

CROWDS AT BUFFALO CONCERT.

Toronto Mendelssohn Choir and Pittsburgh Orchestra in Convention Hall.

BUFFALO, N. Y., Feb. 16.—The Mendelssohn Choir of Toronto, A. S. Vogt, conductor, and the Pittsburgh Orchestra, under Emil Paur, gave a joint concert here on Monday night before the largest audience that ever assembled in Convention Hall for a musical event.

Enthusiasm ran high, the reception accorded both conductors being a repetition of their triumphs in Toronto last week. It was the third time that these organizations have appeared here together. This annual event is now regarded as the most important feature of the season. The chorus sang better on Monday than ever before, which is saying a great deal.

Schumann-Heink in Opera.

Mme. Schumann-Heink will make her reappearance with the Metropolitan Opera Company, after an absence of four years, on Friday evening, March 1. She will be heard in "Die Walküre," singing *Fricka*. She will be heard later as *Brangäne*, in "Tristan und Isolde," and will also sing the contralto rôles in the performances of the entire "Nibelungen Ring" to be given in March.

SAVAGE TO GIVE THE "RING."

Arranges With Frau Wagner For Productions in English.

[By Cable to MUSICAL AMERICA.]

BERLIN, Feb. 20.—Henry W. Savage, the American impresario, has arranged with Frau Cosima Wagner for the production in English next season of the entire Nibelungen Ring.

MANHATTAN'S "LA BOHEME."

Rehearsal Takes the Place of Regular Sunday Night Opera Concert.

Oscar Hammerstein announces that there will be no concert in the Manhattan Opera House Sunday night. As a reason he gives the increased number of orchestral rehearsals made necessary by the productions of "Un ballo in Maschera" and "La Bohème" next week. These two operas will be given—each for the first time in the Manhattan—on Wednesday and Friday respectively. Verdi's opera will be sung by Mmes. Russ, De Cisneros and Zepelli and Messrs. Bassi, Sammarco, Arimondi, Mugnoz and Reschiglian.

The cast of "La Bohème" will comprise Mme. Melba as *Mimi*, Mlle. Trentini as *Musette*, Bonci as *Rodolfo*, Sammarco, Arimondi, Glibert, Gianoli-Galetti and Tecchi. Campanini will conduct "Un Ballo in Maschera." Why he is not to have charge of so important a performance as "La Bohème" is not made clear. Tanara will conduct that opera.

Death of John E. McWade.

CHICAGO, Feb. 20.—The death of John E. McWade, Chicago's most popular and favorite baritone, recalls to many people the famous opera organization, The Chicago Church Choir Opera Co. The leaders in this organization were Jessie Bartlett Davis, Mr. McWade, Charles Knorr, Jeannie Herick, Charles Clark, Mae St. John, Ada Summer McWade, Mrs. Lewis Falk, and August Liverman at present associated with the National Opera House, Frankfurt on the Main. The Chicago Church Choir organization became famous under the management of Wm. T. Davis, singing "Pinafore," but took up other operas afterward, and were the only rivals of the Boston Ideals in the West.

Kirkby-Lunn in Chicago Recital.

CHICAGO, Feb. 20.—The appearance of Mme. Kirkby-Lunn to fill the vacancy caused by the indisposition of Mme. Schumann-Heink, proved her to be a delightful vocal artist of the highest rank. Under the circumstances Mme. Kirkby-Lunn did remarkably well in artistic renditions of a variety of songs.

Macmillen-Ruegger Recital.

Louison Charlton announces a joint recital by Francis Macmillen, the distinguished American violinist, and Elsa Ruegger, the Belgian celliste, in Mendelssohn Hall, New York City, March 6.

MENDELSSOHN CHOIR IN SECOND CONCERT

Toronto Chorus and Pittsburgh Orchestra End New York Engagement.

Another delighted audience attended the second New York concert of the Mendelssohn Choir of Toronto and the Pittsburgh Orchestra in Carnegie Hall on Wednesday of last week, and rose to a pitch of spontaneous enthusiasm that must have surprised the ghosts of past events in that auditorium, if any such chanced to be hovering about.

The singing of the Toronto chorus was again "a thing of beauty" and a joy for later reflection. Again acute critics and experienced conductors pricked up their ears in wide-eyed astonishment at the unerring precision of attack, the rhythmic incisiveness and flexibility, the superb beauty and opulent coloring of tone and the subtlety of shading of this remarkable body of choristers.

The selections offered embraced many styles. Most of them were sung *a capella*, in which class of work all the finer qualities of the society's singing appear to the greatest advantage. None of the numbers was given a more artistically rounded-off performance than Mendelssohn's eight-part motette, "Judge Me, O God," which was followed by Sir R. P. Stewart's quaintly humorous "The Bells of St. Michael's Tower." In this a realistic imitation of the bells was skilfully effected. The other works were Antonio Lotto's "Crucifixus"; R. L. de Pearsall's ballad-dialogue for two choirs, "Sir Patrick Spens"; Howard Brockway's "The Wings of a Dove"; Sir Edward Elgar's "Challenge of Thor," from "King Olaf," sung with imposing virility and brilliancy of tone to orchestral accompaniment; and the chorale, "Awake," and final chorus from "Die Meistersinger." Grieg's effective "King of Kings" was interpolated as an encore early in the evening.

Mr. Vogt was repeatedly recalled and cheered. Once he paid his singers a graceful courtesy by making them rise to receive the applause, which was thereupon increased.

The Pittsburgh Orchestra, more in evidence than on the first night, did much to remove the causes for criticism its playing then afforded. Mr. Paur, moreover, made his first appearance in New York as a solo pianist. He chose Busoni's arrangement of Liszt's glittering "Spanish Rhapsody," which he played with appropriate brilliancy and abandon, adding as an encore an intermezzo of his own.

A novelty to a New York audience was Mr. Paur's arrangement for orchestra of Brahms's variations on a theme by Schumann, Op. 23, a work that revealed musicianly treatment throughout. The orchestra's playing of the "Liebeszene" from Richard Strauss's "Feuersnot" was admirable, disclosing a capacity for richness and delicacy of tone that was equally effective in the "Tannhäuser" overture and the prelude and closing scene of "Tristan und Isolde," which were placed on the pro-

gramme in commemoration of Wagner's death on February 13, 1883. Weber's overture to "Oberon" was given as the opening number.

GERMAN OPERA NOT POPULAR.

"Tristan und Isolde" Fails to Draw a Large Audience in Quaker City.

PHILADELPHIA, PA., Feb. 20.—There were many vacant seats at the Academy of Music last night, when "Tristan und Isolde" was given here for the first time this season by the Metropolitan Opera Company.

Despite the fact that Mme. Gadschi, who had long been absent from the operatic stage, was the *Isolde*, the Wagner music drama failed to draw an audience that could compare in size with those an Italian opera invariably attracts. The influence of the Lenten season was doubtless accountable for some of the absences, but German opera is not as popular here as that of the French and Italian schools, in any case.

DANISH SINGER ENGAGED.

Mme. Bramsen to Sing in New York Symphony's Grieg Jubilee.

PITTSBURG, Feb. 20.—While in New York, attending the Pittsburgh Orchestra concerts, Mme. Marta Sandal Bramsen, the Danish *Lieder* singer and principal of the vocal department of the Von Kunits School of Music and Art, was engaged by the New York Symphony Orchestra to sing April 18 at the Grieg Jubilee concert to be given in New York on that date. This concert is to celebrate the fortieth year of Grieg's activity as a composer, and while the committee were endeavoring to decide on a vocalist who could properly interpret the songs on the programme they received a letter from Grieg himself, in which he said no vocalist in America could give a more artistic and correct interpretation of his songs than Mme. Bramsen.

The committee visited her at her rooms while in New York and made definite arrangements for her appearance with the orchestra. This engagement has necessitated Mme. Bramsen canceling several in Europe, namely, one in Berlin and one in Munich, both of which are to be Grieg Jubilees.

Opera Stars to Sing at Masked Ball.

A concert with bal masque, will be given on March 12, at the Hotel Astor for the benefit of the Ecole Maternelle Francaise, No. 346 West Twenty-eighth street. Mr. Conried has put at the disposition of the committee some of his artists, including Journet and Plancon. Among the patronesses are Mme. J. West Roosevelt, Mrs. Cornelius Valderbilt, Mrs. Clarence J. Mackay and Mrs. E. Gregory. Gen. Horace Porter and Ambassador Jusserand have accepted invitations.

To Join Macmillen on Tour.

Mme. Hageman-Van Dyk will make her Chicago debut on February 24 with Francis Macmillen and continue with the distinguished violinist, appearing with him in the principal cities of his tour.

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CHORAL MUSIC FOR CHICAGO AUDIENCE

Apollo Musical Club Gives Second Concert—Other News Bits.

CHICAGO, Feb. 16.—Chicagoans accustomed to high ideals of song as associated with the Apollo Musical Club were not destined to disappointment in the second concert of the season which attracted a large audience to the Auditorium Tuesday evening. From the character of the choral work on this occasion it is conceded to be one of the very best in vocal and musical excellence ever given by this notable organization. Director Harrison Wild gave his singers a hard task in Elgar's long and labored "Dream of Gerontius," and Liszt's beautiful and brilliant setting of the Thirteenth Psalm; but the singers in both selections showed a remarkable capability. In the long and involved choruses of Elgar the attack and finish was unflinching and the quality of tone unflinchingly pure and true. The soprano choir frequently took high A without a shade of variation in pitch, a remarkable accomplishment considering the singers are amateurs, while the tenors as a unit were equally true to the score. Ellison Van Hoose, tenor, sang the difficult rôle of Gerontius with rare truth and sympathy and was quite equal to his share in the singing of the Psalm.

Gwilym Miles, baritone, gave an excellent account of himself. Mme. Isabelle Bouton, the mezzo soprano, achieved notable results in her performance.

The Wagnerian programme presented by the Theodore Thomas Orchestra last Saturday revealed the authority of this remarkable instrumental body in no uncertain fashion in all the readings of the evening from the "Faust" Overture to the selections from "Die Götterdämmerung." Strangely enough, the most unsatisfactory soloist of the season came from the Conried operatic forces in the imposing person of Alois Burgstaller. His singing left much to be desired, and his bad vocal method is rapidly depreciating the value of a voice that was naturally excellent. If he is an *avant courier* of the Conried school, the music of the future has a pathetic outlook.

The continued indisposition of Mme. Schumann-Heink has led to the cancellation of all her contracts for concerts in this neighborhood for some time to come. All the seats for her recital in Orchestra Hall last Sunday had been sold, and the refunding and advertising proposition left Impresario Neumann to face his first heavy loss this season. She is booked for a concert here in April.

Mrs. Bertha Smith-Titus, who is versatile in music and noted as one of the best accompanists in Chicago, is now conducting several women's choruses in different sections of the city with success. She expects to arouse interest shortly in

NEW YORK MUSICIAN CHOSEN AS CITY ORGANIST OF PITTSBURG

Charles Heinroth Receives Signal Honor From Trustees of the Carnegie Library—Will Give Lectures.

PITTSBURG, Feb. 18.—Charles Heinroth, of New York, was elected city organist of Pittsburgh last week at a meeting of the board of trustees of the Carnegie Library, which has charge of the music hall. Mr. Heinroth was recommended for the position by the music hall committee of the board, which consists of J. C. Wasson, chairman; H. K. Porter and Dr. M. E. O'Brien.

Mr. Heinroth is organist at the Church of the Ascension in New York, and is also a lecturer on music and musical subjects in the National Conservatory in New York. He is still a young man, and his ability as an organist is considered exceptional.

Ever since Edwin H. Lemare was compelled to resign on account of the effect the climate of Pittsburgh had upon Mrs. Lemare, the music hall committee has been looking for a worthy successor. Frederic Archer and Mr. Lemare were admittedly among the great organists of the world, and the committee was anxious to find a man who could worthily step into the place filled by these two artists.

In Mr. Heinroth the committee believes it has found an artist in every sense of the word. His ability to lecture on musical subjects was a potent factor in his election, as the committee has in mind the institution of a course of lectures on music and musical subjects next Spring. Mr. Archer created interest by his lectures.

Ever since Mr. Lemare resigned, the committee has had organists from various parts of the country come to the music hall at different times to give recitals. Each time an expert was present. Mr. Heinroth gave two sets of concerts by invitation. After his first concert the report on his work was so favorable that special inquiry into his fitness was made and he was invited to return.

Mr. Heinroth, the committee expects,

reviving a *Dammenchor*, that shall be worthy of the good old days when Chicago had some excellent women's singing clubs.

A chamber music association was recently organized on the north side by Otto Roehrborn, the well-known violinist.

Gertrude Gane, a brilliant young exponent of the piano method of Mary Wood Chase, did her accomplished preceptress great credit in a recital Tuesday evening in Cable Hall. She played three Chopin selections, Beethoven Sonata, Op. 90 and Schumann's Sonata in G minor, with real taste.

Sunday evening witnessed an interesting male chorus concert in Studebaker Theatre; the Amphion Singing Club and the Almira Singing Society, both under the direction of H. Kornemann. The combined choral bodies sang part songs by Geibel and Parks; Pilgrims Chorus from "Tann-



CHARLES HEINROTH

Organist of the Church of the Ascension in New York, Elected City Organist of Pittsburgh

will be abundantly able to fill the place of Archer and Lemare and it will surprise none of the members if he even eclipses the fine record of his predecessors. The honor musically attached to the selection is due largely to the splendid work of Mr. Archer and Mr. Lemare.

The organist is paid by the city, out of the appropriation made each year for the maintenance of the Carnegie Library. The position pays \$4,000 a year, and is regarded as one of the greatest musical honors in the country. If Mr. Heinroth accepts his election, President W. N. Frew last night announced he will take up his new duties on October 1.

häuser" and Baldamus' "Source of Song." The assisting soloists were: Mrs. Anna Woodward, soprano; Adolph Gill, tenor; R. H. Perkins, basso, and Otto Roehrborn, violinist. Mr. Ambrosius of the Thomas Orchestra contributed several short 'cello solos. Little Miss Santowsky, a gifted girl, played the last movement of Weber's Concertstück surprisingly well.

C. E. N.

Jones.—"Old Griggsby looks worried. I wonder what the trouble is."

Smith.—"His only son thinks he can play the races, and his only daughter thinks she can play the piano."—Montreal "Daily Herald."

"To what did the critics attribute the failure of his last opera?"

"The music wasn't reminiscent and all the jokes were new."—Milwaukee "Sentinel."

SAM FRANKO REVIVES SOME OLD MUSIC

Quaint Compositions of Past Centuries Presented in New York.

Instead of the usual series of concerts of old music given each year by Sam Franko, there will be only one this season, so that those who heard the music of four or five centuries ago at Mendelssohn Hall, Thursday of last week, found the moments doubly precious.

The afternoon was ushered in by a Sonata in D minor for string orchestra, by Johann Fasch (1688-1758), who was at one time invited to compete with J. S. Bach for the post of Cantor at the famous Thomasschule in Leipzig. The composition is exceedingly melodious, and with the old-time symmetry and balance of parts most restful after the stormy spirit and long suspended resolutions of modern music.

The next number, the overture, recitative and an air from the opera "Gunther von Schwarzburg," by Ignaz Holzbauer, was interesting in the resemblance of many passages to those in Mozart's "Magic Flute." In fact the great Salzburger was an ardent admirer of Holzbauer. After a meeting with the old composer, the young Mozart wrote to his father, "Holzbauer's music is very beautiful * * it is incredible that so old a man should have so much spirit; it is incredible, the amount of fire in his music."

The air was sung by Rosina Hageman Van Dyke, the exquisite legato of whose upper register added incomparably to the charm of the beautiful melody.

Next came a Trio in G for strings and pianoforte by Giovanni Battista Pergolesi (1710-1736), who, although he died at the early age of twenty-six, left no less than fourteen operas and intermezzi, nineteen compositions for the church and a number of pieces of chamber music. The work is scored for three string parts with figured bass for the cembalo. The figured bass was written out by Dr. Hugo Riemann, for the piano, and was played Thursday by Paolo Gallico most admirably. The suggestion of the delicacy of tone of the precursors of the pianoforte was kept by Mr. Gallico's extremely light and gracious touch.

Delightful in their quaint antiquity were three dances from Gretry's "Céphale et Procris," a "Ballet des Nymphes de Diane," in which a flute solo was played by Charles Kurth with great effect and perfect finish, a "Pantomime" and a "Tambourin," a fetching bit that was enthusiastically applauded.

Haydn's Symphony in C, No. 7, formed the last number of this enjoyable programme. It is simple and clear in structure, and, like all the work of this composer, optimistic in tone, and delightfully fresh in spirit.

The audience was a large one and manifestly well pleased. Many musicians of note were present.

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More Music, Less Materialism, Says Professor McWhood

Would Introduce The Art Into All Departments Of Education.

This is the torch-race game, that noblest souls Play on through time beneath the eyes of God.

The sword which is to kill the dragon of commercialism and materialism which threatens to devour the country, is, according to Leonard B. McWhood, assistant professor of music at Columbia University, the introduction of music into all departments of education.

Professor McWhood is peculiarly fitted to speak upon a subject so vast and far-reaching. For two years he was a Fellow at Columbia in psychology. During this time, Edward MacDowell was appointed to the University chair of music and McWhood took a course in counterpoint with him. "At the end of the year," said Professor McWhood, in a recent interview given to *MUSICAL AMERICA*, "Professor MacDowell asked me to become his assistant. I refused. Just think of that! I thought that I could never leave psychology. But all along it had really been music that was influencing me. In psychology I had been devoting myself to its bearing on music. At that time I lived in Newark. The more I thought about the matter, the sorrier I was that I had refused, so that I could hardly wait for morning to come so that I could accept the offer. My training in science has stood me in good stead, for it gives me a unique understanding and grasp of the educational value of music, and education in music is one of the principal things I am striving for. The great fault in the way music has been taught thus far is that it has been taken from the standpoint of a science instead of as an art. I do not wish to depreciate the technical side of the matter, but that should be secondary. The chief value of music is its cultural effect."

"What is the daily life of our business man? He works all day at his desk and at night seeks amusement of some sort. It may be music, but he seeks to find in it amusement, not uplift. The same is true of those women whose lives are largely made up of social duties. Introduce music as an educational force into all stages of school and university work, and you will put into the souls of men the element of uplift, a great leaven which will effectually counterbalance the distressing commercialism and materialism of the age."

"Moreover, you will build up the much talked of American music. Nowadays a composer must put his best energies into making a living. He has no time to compose. Make music general and there will be sufficient sale for his compositions to enable him to devote himself solely to his music."

Here it may not be amiss to insert some explanation of the crusade which has been



LEONARD B. McWHOOD

Assistant Professor of Music at Columbia University, Who Urges That Music Should be Introduced as an Educational Force Into All Stages of School and University Work

instituted by Prof. McWhood and is being carried on with gratifying success by him and the professors of music in many of our leading colleges. Some years ago, the M. T. N. A. agitated the question, "How may music be introduced into our system of education, and how may a uniform method of teaching it be obtained?" It was attempted to introduce music into the elementary schools and in that way work upward through the high schools and colleges. The plan did not succeed, but the generalizing of music as a force in education came from just the opposite direction and in the most unexpected manner and is now working its way rapidly downwards.

"Since music is an art," said Prof. McWhood, "it should be taught as an art. The question of granting entrance credit in music to candidates for admission to the academic college is one of very recent asking. Such credit is allowed to students who elect to offer music in lieu of some other subject, by only four institutions in the Eastern section of the country; and these four are not yet in agreement regarding the nature of the examination to be required. A very important step, however, in connection with this matter has recently been taken—the adoption by the College En-

trance Examination Board, on April 21, 1906, of examinations in music, with a definite statement of requirements in musical appreciation, harmony, counterpoint, pianoforte, voice and violin.

"The board had never before granted such recognition to music. The action will naturally apply only to such students as desire to enter one of the few institutions that offer entrance credit in music. The natural tendency of the action should be to stimulate more institutions to follow these few, to pave the way for uniformity of entrance requirements in music, and to encourage schools of all grades to develop adequate instruction in music—an advance impossible until many colleges allow entrance credit in this subject. The action of the examination board, therefore, brings hope of an enlarged study of music, both in schools and in higher institutions of learning, so that education along aesthetic lines bids fair to become widespread. One high school, at Chelsea, Mass., has, indeed, already made provision for fully developed courses in musical appreciation, theory of music and musical performance, based upon the recent action of the College Entrance Board."

E. L.

them to write longer reviews of your remarkable productions? Such a bit of enterprise would be chronicled in the press everywhere, and would be a tremendous free advertisement for you."

But Oscar 'round him drew his cloak, folded his arms, and thus he spoke:

"My music halls and bowers shall still be open to the people's will—to each one with the price, however unfashionable he appear. My opera is the public's own, from bravura to semitone; the House of Hammerstein's his Own, and never shall in friendly grasp the house of such as Conried clasp. But, pardon me, a libretto I am adapting in my spare moments keeps running through my head, and then, as Bernard Shaw would say, 'It's so much easier to speak in verse than in prose.' Your suggestion, my dear fellow, is well meant, but you do not know me. I, Oscar Hammerstein, send automobiles to Broadway? Why, the Metropolitan will soon be sending them there to fetch our overflow. No, you do not understand. *Je suis le roi!*"

Visitors to New York who have an idea that famous opera singers may be picked out from the crowds that throng Broadway restaurants every night are apt to be disappointed in their search. The woman stars of grand opera don't frequent the big eating shops at night, partly because they would not dare to risk their priceless throats in the raw night air. They drive

to their hotels swathed and bundled like mummies. But the men singers, mainly volatile, pleasure-loving Latins and Germans, are more democratic in their tastes. Maurice Renaud when he was here had apartments at the Hotel Gotham and his after-theatre suppers took place there. Customarily only his wife and his fourteen-year-old daughter were there. Alessandro Bonci lives at No. 80 Madison avenue. He is a domestic-minded genius who cares little about banquets, but he does like a little midnight supper with his wife and family.

Charles Dalmores is one of the best patrons of the Café Martin in the grand opera season. Not long ago he said, with a smile of recollection of the joys of the night before, "New York is possible to me because of Martin's."

Amedeo Bassi, another of Oscar Hammerstein's stars at the Manhattan Opera House, enjoys supping with a party, which often includes Maestro Campanini, in the grill-room of the Hotel Navarre. The great South American tenor may be found there almost any night after the opera.

Unconsciously and unintentionally, programme makers sometimes permit odd bits of humor to creep into the announcement of numbers to be given. The following speaks for itself (no pun intended): "Where Mabel Sings".....Oley Speaks."

VOICE PHOTOGRAPHS BOON FOR SINGERS

Result From the Ingenious Invention of Two Frenchmen.

PARIS, Feb. 16.—A wonderful instrument that photographs the human voice has been invented by two Frenchmen, MM. Pollak and Virag. It was developed by the inventors at the suggestion of Professor Morage, of the Sorbonne, from a telegraphic system which they had produced capable of transmitting 40,000 words an hour. Three weeks after the Professor had shown MM. Pollak and Virag to what new use they might put their invention he was able to describe the voice-camera in a lecture hall of the Sorbonne.

In the rapid system of telegraphy the message is passed, in the form of perforations in a strip of paper, through a special transmitter, and the perforations determine the intervals between the currents. These intervals are recorded in the receiver by a small mirror which oscillates in accordance with them. The oscillating mirror reflects a dancing ray of light from a lamp placed in front of it, and its movements are recorded by an instrument which photographs them on a strip of sensitized paper, which is print and negative in one and which reproduces the message in an angular upright script.

For photographing the voice a microphone is substituted for the transmitter. The vibrations cause the mirror in the receiver to oscillate, and the tones are reproduced on the paper in such a way as to indicate the quality of the singer or orator—black and strong for the strong voice or small and fine for a weak one.

The utility of this invention is that a professor of singing will be able to tell accurately how his pupil's voice is progressing by making photographs of it periodically, and the "tone camera" can also be of great use in the preparation of phonographic records.



"That fellow has a good ear for music. I wish I had it," said the old curmudgeon. "Nonsense! He's stone deaf."

"Well, then, he's got the best kind of an ear for most music."—The "Musician."

"Is he the leader of the choir?" "No; the referee."—Judge.

Crittick—"Yes, I took in the opening performance of Gagley's comic opera last night."

Askins—"Yes? Nothing new there, I suppose."

Crittick—"Well, some of the people in the audience seemed to be; they laughed at the jokes."—Catholic Standard and Times.

Ma—"Gracious! What's the matter with the baby?"

Pa—"Oh, he bumped his head against one of the pedals of the piano."

Ma—"Poor little dear! Perhaps he's seriously hurt."

Pa—"Oh, I guess not. It was the soft pedal he struck."—Philadelphia "Press."

"How long did it take you to write the libretto of that comic opera?" asked the admiring friend.

"Thirty minutes," answered the famous humorist, "and it wouldn't have taken that long, only I had to go around the corner to the drug store to get an almanac."—Exchange.

Bill Nye used to say that Wagner's music isn't as bad as it sounds. Which remark isn't as funny as it sounds, either.—Evening "Mail."

What the Gossips Say

Robert Blass, the handsome young basso at the Metropolitan Opera House, has a pretty wit, yet withal so genial and kindly a manner that his shafts never sting. Mme. Schumann-Heink, Mr. Mühlman, Mr. Reiss, Mr. Blass and a number of other noted musicians were spending an evening recently at the home of a well-known pianiste. Suddenly, while Mr. Blass was standing behind the chair of his charming young hostess, some wag turned off the lights. Quick as a flash the singer cried, "Help, help."

The extraordinary physical agility demanded of the music critics in "covering" operatic performances at the Metropolitan and Manhattan on the same night suggested to a certain newspaper man an idea which he sought to unfold to Oscar Hammerstein. That ambidextrous impresario was engaged at the time in O. K.-ing bills with his left hand, while superintending a rehearsal with his right, but he amiably lent an ear—one ear—to the man with the idea, who suggested:

"Why not keep an automobile—two automobiles—in which to whisk the music critics from house to house, thus saving their time and temperament, and enabling

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MILWAUKEE STRING QUARTETTE PLAYS

Excellent Organization Gives Concert with Emil Liebling and Mr. Carberry as Soloists.

MILWAUKEE, Feb. 19.—The Milwaukee String Quartette, a body of which this city may justly be proud, gave its third concert of the season at Downer College. Only the first number was played by the quartette, which is composed of Messrs. Rowland, Fried, Hambitzer and Bach.

The pianist of the occasion was Emil Liebling of Chicago. Too bad that Mr. Liebling expended so much ability on music of inferior worth. Mr. Carberry, the tenor, was altogether satisfying. His voice is sweet, yet withal strong. One of the most enjoyable elements in his singing is his beautifully clear enunciation. He gave the spirit of his songs with artistic comprehension.

Mr. Rowland's rendering of the Vieux-temps "Ballade and Polonaise" was warmly received.

The best number of the programme was the last, the Rubinstein Trio, given by Messrs. Liebling, Rowland and Bach. Their rendering showed a thorough understanding of the music and in technique all the best elements of finished ensemble playing. The audience was warmly appreciative of the excellence of the performance. J. D.

REFUSED TO SING "SALOME."

Mme. Nordica Denounces Music-Drama As a Perversion of Bible Story.

CINCINNATI, Feb. 18.—Discussing the Wilde-Strauss opera "Salome" last week, Mme. Lillian Nordica denounced it, not as a work of art, but on ethical grounds, as a horrible and abominable perversion of the Biblical story.

She said that in the beginning of the season she had been offered the part of "Salome" by Herr Conried, of the Metropolitan Opera House, but she positively declined to have anything to do with it. Said she:

"My grandfather was a Methodist minister, and I could not think of assuming a part which, I know, would offend the sense of Christians."

Damrosch to Conduct Festivals.

Walter Damrosch has accepted the conductorship of the music festivals to be held this Spring at Louisville, Syracuse and at Spartanburg, S. C. A large festival chorus has been organized in each one of these cities, and Mme. Sembrich is to be the principal soloist. A Bach cantata, Verdi's "Requiem," Mendelssohn's "Elijah" and Saint-Saëns's "Samson and Delilah" are among the principal works to be performed.

A Plea For Four-Hand Piano Recitals

The world is full of pianists eager for fame and fortune, yet not a dozen of them have won sufficient fame to enable them to win a fortune. Piano recitals are practically "played out"; newspaper readers would be astonished if the reports of recitals by even prominent performers included a frank statement as to how few attend them, and how many of those who do attend are deadheads, writes Henry T. Finck in the New York "Evening Post."

Probably the main reason for the neglect of pianoforte recitals lies in the monotony of the programmes, which is truly astounding. One would think, to judge by these stereotyped lists, that the pianistic repertory includes only a hundred available pieces, whereas there are thousands. The pianists do not make sufficient use of their brains. Just at present, for instance, there is a great desire (as revealed by the demand in the music stores) to hear the pieces of the unfortunate Edward MacDowell; but only one or two of the concert pianists have availed themselves of this opportunity to enrich their repertory and do good at the same time, while enlarging the circle of their listeners. Nor has it apparently occurred to any of them that the public likes new ideas in concert-giving,

as in other things. A new idea would be the combination of two eminent pianists for the purpose of giving concerts of four-hand pieces.

Here there is a field which remains almost entirely unharvested, although some of the greatest masters have tilled it. Bach, Mozart, Beethoven, are to be named here, but above all, Schubert. In his admirable biography of the master, Richard Heuberger demonstrates how far Schubert went beyond his predecessors, including Beethoven, in divining the tonal splendors of the pianoforte of the future, and utilizing these possibilities in the shaping of his enchanting pieces. He dwells particularly on the fact that Schubert created a new art of writing four-hand pieces for the pianoforte, in which he utilized the varied tone colors of the modern pianoforte in an unprecedented, unique, infinitely enchanting manner. "Among the thousands of pieces for four hands written since Schubert's death," he goes on to say, "there is hardly one which even remotely reaches his works of this class in their genuine adaptation to the idiom of the pianoforte."

In the recent "Schubert Heft" of the Berlin periodical, "Die Musik," another German scholar, Dr. Herman Wetzel, sings the praises of these four-hand compositions, and voices his astonishment at their neglect by pianists, both public and private.

A Queen's Revenge.

Mme. Antoinette Sterling, the American singer, once unconsciously committed a breach of etiquette, which is recorded in the son's recent memoir of his mother. Queen Victoria commanded Mme. Sterling to sing before her. Without any thought of offending, the singer replied simply that she was sorry, but on the evening designated she was engaged to sing for a charity; she would be pleased to sing for her Majesty the next week, says "Youth's Companion."

The consternation among court officials was great. What would have happened if the singer had not been prevailed upon to break her engagement and comply with the Queen's behest only a lord chamberlain knows.

Even a lord chamberlain could not prevail on her to break her rigid resolution against wearing a low dress at a concert, and court custom had to yield to her.

The Queen took unconscious revenge on the American by presenting her with a tea service, for Mme. Sterling kept all her life a childish resolution never to drink tea because the spilling of the tea in Boston harbor was the symbol of American defiance of England.

The Berlin Liedertafel is planning a musical crusade, and will make a tour through the Orient this year, visiting Bucharest, Constantinople and Athens.

CATHOLIC ORATORIO SOCIETY.

To Sing Gounod's "Redemption" in the Garden Concert Hall on March 14.

The Catholic Dramatic Oratorio Society, which is directed by Mme. Selma Kronold, will produce Gounod's "Redemption" at the Madison Square Garden concert hall on March 14. This will be the second concert given by the society, which was formed two years ago with the sanction of Archbishop Farley. A free singing class for young women is part of the society's work, and some of the pupils will be included among the 150 singers taking part in the production.

Among the patronesses are Mrs. Charles M. Oelrichs, Mrs. José De Navarro, Mrs. Joseph J. O'Donohue, Mrs. Jules Vatable, Mrs. Watson Vredenburg, Mrs. David McClure, Miss Le Brun, Mrs. William Berge, Mrs. John Bouvier, Mrs. Joseph Dillon, Mrs. Francis M. Ramsay, Mrs. Augustin Daly and Mrs. D. Morgan Hildreth.

Philadelphia Hears "Mme. Butterfly."

PHILADELPHIA, Feb. 18.—Puccini's "Madama Butterfly" had its first performance in this city Thursday night at the Academy of Music, with Farrar, Homer, Caruso, and Stracciari in the cast. It proved to be a splendid triumph in every way.

MORE CONCERTS IN MINNEAPOLIS SERIES

Popular Programmes Are Now Presented Every Sunday as Result of Great Demand for Seats.

MINNEAPOLIS, MINN., Feb. 18.—The popular concerts given by the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, every other Sunday afternoon have succeeded beyond the expectations of the most sanguine. At the past three concerts hundreds have been turned away and at the last concert the house, seating over 2,400, was all sold out Saturday.

The committee of management has decided to have a concert every Sunday from now on until the season closes in response to this great demand.

Last Sunday, Emil Zoch, the well-known pianist, was the soloist, playing Beethoven's Concerto No. 5. The audience was enthusiastic and Mr. Zoch gave a second number. Mr. Oberhoffer arranges his programmes carefully and excludes all kinds of music that is unworthy of one of America's important symphony orchestras. Beethoven, Wagner, Bach, Tschakowsky, Schumann, Saint-Saëns and Weber are among the composers represented. E. B.


Von Kunits String Quartette.

SEWICKLEY, PA., Feb. 12.—An interesting concert was given here recently at the home of Mrs. John C. Slack by the Von Kunits String Quartette, Josephine Pawlikowsky, pianiste, and Wenzel Jiskra, double bassist. The quartette is composed of Luigi von Kunits, Leo Altman, Jean de Backer and Henry Bramsen. Mrs. Pawlikowsky is the sister of Mr. von Kunits and is an excellent musician who is making an extended tour of this country. The numbers given were Haydn's Quartette in B flat, Mozart's Quartette in D and David Schubert's "Trout" Quintette.

Organ Recital in Detroit, Mich.

DETROIT, MICH., Feb. 18.—An enjoyable organ recital was given at the Church of the Messiah by Frank Fruttchey, organist of The North Woodward Methodist Church last Tuesday evening. His programme was an excellent one, including: "March et Seraphique," Guilmant, Andante Cantabile, Widor, and works by Beethoven, Grison and Bartlett, which were finely rendered. Master Norman Dick was the vocalist. He has a soprano voice of unusual strength and lovely quality, and sang with great success, to the evident pleasure of those present.

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MELBA'S TRIUMPH IN PHILADELPHIA

Soloist at Concert of the
Boston Symphony
Orchestra.

PHILADELPHIA, Feb. 19.—Never perhaps did a singer receive more enthusiastic recognition by a Philadelphia audience than did Mme. Melba at the Academy of Music last evening, when she appeared as soloist with the Boston Symphony Orchestra. In fact, the fervor with which she was greeted was so great that it somewhat robbed the orchestra of the full measure of applause which it deserved richly.

Mme. Melba's reception demonstrated not only her popularity as a singer, but showed also that the old melodies have still power to charm the multitude, her selections being Handel's scena from "L'Allegro, il Penseroso ed il Moderato," and the celebrated recitative and aria "Ah, fors e lui," from "La Traviata." So prolonged was the hand-clapping which followed her singing of the last-named aria that it was not until she had repeatedly refused to sing again and had taken a seat in the body of the house that the audience subsided and permitted the concert to continue in regular order.

Those of the audience who care more for the works of the modern composers than for the compositions of Verdi and Handel, found their share of enjoyment in Richard Strauss's tone-poem, "Don Juan," and the "Harold in Italy" symphony of Berlioz, both of which were played exquisitely, under the conductorship of Dr. Karl Muck. The viola solo which runs through the Berlioz symphony was most acceptably rendered by E. Ferir, as was the flute obligato to the Handel numbers played by Andre Maquarre.

CLEVELAND AIDS MacDOWELL.

Three Concerts in Ohio City Increase
Fund by About \$1,000.

CLEVELAND, O., Feb. 19.—The proceeds of three concerts in a series arranged by the Fortnightly Club of this city, have been turned over to the Edward MacDowell fund. The total receipts amount to about \$1,000.

The first of these was given on January 25, when the Philharmonic String Quartette, assisted by Marinus Salomons, provided the entertainment. An interesting programme of Chopin, Moszkowski, Beethoven, Gabriel Marie, Sarasate and Schumann numbers was presented on this occasion.

The second concert on February 1 brought forth Mrs. Caroline Harter Williams, violiniste; Grace Probert, soprano, and Mrs. Benjamin P. Bourland, pianiste, as soloists. Numbers of MacDowell, César Franck, Sinding and Sauret constituted the programme. At the last concert, given on February 8, Mrs. Seabury Ford, soprano, Mrs. F. A. Seiberling, contralto, Harry P. Cole, tenor, Felix Hughes, baritone and Mrs. Felix Hughes, accompaniste, contributed to the success of the series. The programme contained these items: "Ein Traum," Grieg; "Ich denke dein," Beethoven; "Caecilie," R. Strauss, by Mrs. Ford; "Blauveichen," Humperdinck; Toreador Song, "Carmen," Bizet, by Mr. Hughes; "The Spirit Song," Haydn; "The Sea," MacDowell; "Long Ago," MacDowell; "Ho messo nuove," Gounod, by Mrs. Seiberling, and Liza Lehmann's "In a Persian Garden" closed the concert.

Boston Has an Opera Rumor.

BOSTON, Feb. 19.—Rumors have been in the air to the effect that Oscar Hammerstein will give a week of grand opera in Boston at the close of his New York season. A careful investigation of the report throws no light on the subject, and the fact that none of the local theatres would be available for Mr. Hammerstein's purposes tends to discredit the story.

A free organ recital was given Saturday of last week at Christ Church, Tarrytown, N. Y., by Henry Seymour Schweitzer, organist of Christ Lutheran Church, of Brooklyn, N. Y. Selections by Dubois, Seifert, Liszt, Guilman, Massenet and others were played by Mr. Schweitzer in an admirable manner, while Gaul's "These are They" and "Gloria" by Buzzi-Peccia were sung by Mrs. G. H. Ely.

American Girl Wins Brilliant Success at Her Debut in Italy

Mary Siersdorfer Hailed as a Prima Donna of High Rank
After First Appearance in "Cavalleria Rusticana."

The many friends of Mary Siersdorfer—"Marie Huette" is her stage name—will be pleased to hear of her great success as *Santuzza* in "Cavalleria Rusticana" before an audience of more than 3,000 persons, in the Municipal Grand Opera house in Reggio-Emilia, one of the most important opera houses in Italy. A number of noted critics were present, and the universal verdict is that Marie Huette, a mere girl of barely twenty, gives promise of ranking among the world's great prima donnas, not alone for her remarkable and beautiful voice, but for her great dramatic ability as well.

At the end of the performance Marie Huette was repeatedly called before the curtain and all declared hers to be one of the most notable debuts made upon the Italian stage. A reception by the Directors of the opera house and leading citizens was given in the young debutante's honor, and she signed a contract for several more representations of the same rôle that found such favor on its first performance.

Marie Huette's musical education was begun in New York city, her parents having placed her at the age of sixteen under the instruction of Lena Doria Devine, who soon realized her exceptional talents and predicted a brilliant future for her in grand opera. Two years later she appeared on the Metropolitan Opera stage, having been selected by Heinrich Conried to sing in the part of one of the Flower Maidens in "Parsifal." On the advice of Mr. Conried and many of the best music critics in New York, the young singer decided to complete her studies for Italian



Photo by Dupont

MARY SIERSDORFER
American Girl Who Was Acclaimed
At Her Recent Debut in Italy

grand opera and accompanied by her father and mother, left New York in October of 1904 for Milan, Italy, where she has made her home, and surrounded by her family she has pursued her studies since then.

Ferdinando Guarino has been her vocal teacher and Signor Francesco Nottino her teacher in acting.

The Italians wished the young American girl to assume an Italian name, but she insisted upon taking her mother's maiden name—"Marie Huette."

MINNEAPOLIS SINGER IN ST. PAUL CONCERT

Edith Pearce Heard With the Symphony
Orchestra Conducted by Chevalier
N. B. Emanuel.

ST. PAUL, Feb. 16.—The thirteenth popular concert of the St. Paul Symphony Orchestra at the Metropolitan Opera House brought forward Edith Pearce of Minneapolis as the assisting artist.



EDITH PEARCE
Minneapolis Mezzo-Soprano Who Sang Recently With St. Paul Symphony Orchestra

Miss Pearce, who has gained a wide reputation as a church soloist, possesses a sweet and flexible mezzo-soprano voice which adapts itself readily to the character of a song. Her first number, Goring Thomas's "My Heart is Weary," sung with orchestral accompaniment, was so effective as to require a partial repetition to satisfy the audience's demands. Later in a group of songs by Dr. Rhys-Herbert, accompanied by the composer, she again displayed the warmth of voice and sincerity of feeling that marked her singing of the Goring Thomas aria.

Under Chevalier N. B. Emanuel the orchestra gave a most satisfactory account of itself. Especially impressive was its performance of Sir Edward Elgar's stirring march, "Pomp and Circumstance." Another number that appealed to the audience was Edward German's "Henry VIII" dances, the individual style and charm of which were well represented.

CARUSO'S PRICE SOARS.

Tenor Demands \$3,000 a Night for His
Re-engagement in 1908-09.

A few days ago Caruso paid a visit to Heinrich Conried and set forth his claims for terms of engagement after the expiration of his present contract. This has one season more to run, but Caruso's demand for the following years was said to be \$3,000 an appearance, and a guarantee of fifty appearances during the season, which would insure him \$150,000. At present Caruso is being paid about \$1,500 each time he sings.

Caruso's demand for increase, it is said, is based upon the claim that he attracts a large audience irrespective of the other singers.

Mr. Conried has asked for time, and in the meantime Conried has engaged the Italian tenor Anselmi, from St. Petersburg. Heretofore the highest priced tenor at the Metropolitan has been Jean de Reszke, who was paid \$2,500 for each appearance.

Mr. Finck Lectures in Brooklyn.

Henry T. Finck, music editor of the New York "Evening Post," gave the lecture on the programme of the fourth concert by the Boston Symphony Orchestra in Brooklyn on Wednesday afternoon at Association Hall, at 4 o'clock, Brooklyn Institute. Illustrations were played by William Henry Humiston, A. B., pianist, who is now organist of Trinity Congregational Church, Rye, N. Y., who has been the accompanist for the past five years of the Mendelssohn Choral Society, Arthur Mees, conductor, and whose orchestral composition, "Southern Fantasy," was produced at the People's Symphony Concert, Franz X. Arens, conductor, at Carnegie Hall, on February 1.

"What's the charge against the prisoner?" asked the magistrate.

"Piracy on the high seas," answered the constable.

"Piracy on the high seas, in this day and age?" queried the magistrate. "This is certainly unusual."

"Nothin' unusual about it at all," said the constable. "He plays assistant solo cornet in a band. Sits right close up to the leader. When any high C's are heard, he looks wise, puffs out his cheeks, and lets on that he played 'em. As a matter of fact, he can't hit F on the top line of the staff."

"Twenty years solitary confinement," thundered the judge. "Let his companion be a contra bass sarrusophone."—Exchange.

NOTED SOLOISTS IN ST. LOUIS CONCERT

Apollo Club Assisted by
Dan Beddoe and Miss
Stoddard.

ST. LOUIS, Feb. 7.—Two soloists from New York were heard at the Odeon, Tuesday, when the Apollo Club gave its second concert of the season. They were Daniel Beddoe, tenor, and Marie Stoddard, soprano.

Mr. Beddoe was heard for the first time in this city and received a welcome the heartiness of which amounted to an ovation. His voice is beautifully clear and of great power. Add to this a power of communicating to his hearers all the feeling contained in a song and a sum is found which is irresistible. He sang Gounod's "Lend Me Your Aid," from the "Queen of Sheba," "Verborgenheit" by Hugo Wolf, "Autumn" by Eugene Halle and Kremser's "Hymn to the Madonna." This last, with its accompaniment of harp and organ, was particularly effective. As encore he gave "Sing Me a Song of a Lad That's Gone."

Miss Stoddard won the favor of her audience in Stern's "Au Printemps," Van der Stucken's "O Come With Me" and Dell'Acqua's "Chanson Provencale." Her encore number was the dainty "Who'll Buy My Lavender?" a selection in which she was heard to particular advantage. Much credit is due Charles Galloway, director of the Apollo Club, for the excellent way in which the accompaniments were rendered.

Enthusiasm also crowned the efforts of the club. A warmly colored bit was Frederic Stevenson's "Tulita," a Mexican Serenade, which introduces castanet and tambourine. Other numbers of interest given by the club were Addison Andrews's "Banquet Song" and Dudley Buck's "In Absence."

The audience completely filled the house.

TO ERECT STRAUSS MEMORIAL.

Vienna Will Honor Memory of Her
Famous "Waltz King."

VIENNA, Feb. 19.—A memorial will shortly be erected in this city to Johann Strauss, the Waltz King. It is scarcely credible how difficult the task has been to raise funds enough for this purpose. The committee has, in point of fact, been obliged to make the most strenuous efforts in endeavoring to collect a sum sufficient to provide a worthy Strauss memorial. The public, which adored Johann Strauss living and feted him as their most popular artist, seem unwilling to make the smallest sacrifice to his honor now that he is dead.

A concert in aid of the fund was given recently by the Vienna Maennerchor, when music by Beethoven, Schubert, and, of course, Johann Strauss, was interpreted by distinguished artists. Alfred Grunfeld, who is accounted an excellent interpreter of Strauss's music, played his latest paraphrase on themes from "Cinderella," a ballet produced after the death of the composer. The two waltzes, "Wine, Women and Song," and the "Beautiful Blue Danube," also formed part of the programme. Some members of the Austrian aristocracy intend shortly to organize a musical entertainment in aid of the Strauss Memorial Fund, in which the Princess Pauline Metternich will take part. With such an attraction it is confidently expected that a substantial addition to the funds will be obtained.

Singing Teachers Meet.

At a successful meeting held at the home of the president, Mme. A. E. Ziegler, No. 163 West Forty-ninth street, on Friday evening, February 15, the National Association of Teachers of Singing welcomed some of its new members. It was decided to engage the services of Dr. Kenefick for a course of illustrated lectures by means of models, upon the subject of the natural and healthful respiration and the functions of the controlling muscles for correct breathing. It is the aim of the Association to establish a correct method of breathing for those who sing.

Omaha to Have Music Festival.

OMAHA, Feb. 19.—The Music Festival to be given here in May has aroused the greatest interest and bids fair to be the most important musical event in the history of the city. A meeting of the board of directors was held Monday of last week in Mr. Borglum's studio, where plans were discussed and reports from the various committees heard.

The Keen Business Sense of Richard Strauss

Richard Strauss, the most talked of musician of the day, is noted for his business sense. He is now trying to introduce here, as he has in Europe, the requirement of paying a royalty for every one of his songs that is sung in public, according to the New York "Sun."

He receives a royalty, of course, for all his symphonic works and he wants to arrange matters in such a way that he will be able to collect from every manager or singer the sum of \$5 or more for the privilege of performing one of his songs. He has done this in Germany and he demanded a royalty from the Boston Symphony Orchestra when he was engaged for \$750 to conduct the annual concert for the benefit of the orchestra's pension fund. He got his own honorarium and a royalty for some of the songs sung by his wife and for his other compositions.

Naturally he will be able to introduce the royalty rule with his new songs only, since those already published are free to anybody who can buy a copy. He must content himself with the ordinary royalty on these.

One of the stories told about the composer emphasizes this characteristic. He had been to Dresden to attend a rehearsal of "Salome," and on his return to Berlin was met by his son. The little boy ran up to greet his father at the station.

"Papa," he cried, "did you get your honorarium for conducting the rehearsal?"

"Now, my boy," he said, stooping to kiss his brow, "now I know you are a true son of mine."

The new songs of the composer are always sung in Germany by Mme. de Anna Strauss, who makes very little more impression in them than she did on her visit here several years ago. She has a vinegary voice, little gift of the art of song and no special genius as an interpreter.

As she is the wife of a distinguished composer, however, she always appears in her husband's concerts and presents his new songs. In spite of his eminence her performances cannot escape adverse criticism sometimes.

Only a short time ago the two had given a concert in a German city and were returning to Berlin. Strauss sat reading the criticisms of his music and grew more and more contented in expression as he read the praises of his music.

On the other side of the coupé sat Mrs. Strauss, also reading the criticisms, but unable to reconcile herself to the praise of her husband's music while she was harshly dealt with for the way in which she had performed it. Finally she could stand it no longer, and, crumpling up the paper, threw it across the coupé at her husband.

"Richard," she said in a tone that left no question of her deep indignation, "the next time you give a concert you can sing your own trash!"

Strauss's earnings from his composition have already been enormous. He receives more than any other composer ever did for his works. Puccini is one of the most popular of contemporary composers, but

he receives for "La Bohème," "Tosca" and "Madam Butterfly" at the Metropolitan only \$150 a performance. They are operas that last an entire evening.

It would be desirable to give another work with "Salome" if it were possible, but Strauss has refused to allow any other opera but his own "Feuersnot" to be sung on the same evening. This enables him to collect royalties from the two operas, which at the rate he was paid here would make the two short works seven times as costly as the Puccini operas.

BARITONE TO MAKE DEBUT IN NEW YORK

Edwin Evans of Philadelphia Engaged as Soloist for New York Oratorio Society Concert.

PHILADELPHIA, Feb. 18.—Edwin Evans, the Philadelphia baritone who, as told in *MUSICAL AMERICA* last week, gave a song recital in Griffith Hall on February 8, has just been engaged to sing the part of Jesus in Sir Edward Elgar's "The Apostles" with the New York Oratorio Society in Carnegie Hall, March 19.



EDWIN EVANS
Philadelphia Baritone Who Will Sing With
New York Oratorio Society in March

In view of the excellent reputation Mr. Evans enjoys in local musical circles, much will be expected of his New York debut, which will be made under such favorable auspices.

Mr. Evans has a voice of remarkable range and beautiful quality. His recent recital gave Philadelphians ample opportunity to become better acquainted

with his artistry. Handel's "Revenge" was given with decided authority and a display of deep musical feeling. The lyrics, which seem to be a favorite with this singer, showed every shade of expression, and he met every demand not only with technical precision, but with a musical quality that is unusually pleasing. It is evident that here is a voice that has not only arrived, but is certain of greater development.

ROMANCE REVEALED IN SINGER'S DEATH

William I. of Germany Had Been Devoted to Mimi de Caux, Relates Marquise de Castellane.

Mimi de Caux, the beautiful opera singer, once considered a rival to Patti, is dead, and with her passing there comes to me the recollection of an unfamiliar story which links the name of the prima donna and that of William I. of Germany, writes the Marquise de Castellane from Paris.

It is not generally known that the founder of modern Germany, whom William II. always calls his "great ancestor," was one of the most gallant men in the kingdom of Prussia. His victories with the fair sex were noteworthy even for a prince of the blood. It was chiefly with ladies of the theatre that he was most fascinating, and one of these was Mlle. Mimi de Caux. She was of French origin, but lived in Germany.

It was before the war of 1870, and when she was just eighteen years of age, that William fell in love with Mimi. Mimi de Caux was a very pretty woman besides being a talented vocalist. She had innumerable admirers and at least two husbands. France repudiated her, but she did not forget France, and during the Franco-Prussian War, when the German army was before the gates of Metz, the Emperor received a letter signed "Mimi," begging him not to overhumiliate her country.

NEW OPERA FOR PARIS.

M. Briand Finds New Home for Popular Price Productions.

PARIS, Feb. 16.—Paris is to have another national opera house, which will be a people's theatre.

M. Briand, Minister of Public Instruction and the Fine Arts, is the founder of the new theatre. It will provide the people of Paris with grand opera and light opera at cheap rates, and serve as a training school for singers who aspire to appear at the grand opera.

M. Coquelin's playhouse, the Gaiety, will be the home of the new national theatre, which will receive a State subsidy, and probably also a reduction of rent from the Municipality of Paris, which owns the building. The director will be M. Isola, one of two brothers who are successful vaudeville managers in Paris.

APOLLO CLUB IN THE "GEISHA"

Montclair, N. J., Society Gives an Excellent Performance of Comic Opera.

MONTCLAIR, N. J., Feb. 17.—"The Geisha," a musical comedy which had much success several years ago, was produced by the Apollo Club Thursday of last week with pronounced success.

Spontaneous and hearty applause greeted the work of the members of the cast and the chorus, which sang with much spirit. Much of the success of the opera is due to the conducting of Mark Andrews.

A feature of the evening was the singing of Marguerite S. Hannah, as *Mimosa San*. Miss Hannah had been practically unknown to Montclair before her brilliant performance Thursday evening, but she was immediately enrolled as a favorite. The "Kissing Duet," which she sang with Mr. Goodwin, was greeted with prolonged applause and had to be repeated.

As *Molly Seamore*, Miss Benedict won much applause for her beautiful voice and attractive personality. Good work was also done by Mrs. Plimpton, Mrs. Andrews, Miss Grimm and Miss Davie as Geisha girls, Anne Watkins as *Lady Wynne* and the Misses Stevens, Roosevelt and Bainbridge.

As *Fairfax*, Mr. Goodwin pleased the audience immensely. Robert Buchanan, as *Captain Katana*, Mr. Bruno as *Takemine* and Franklin S. Smith as the Chinaman were all delightful, while Oliver K. Badgley as the *Marquis Imari* was the hit of the evening.

PLAN FOR SPRING CONCERT.

Brooklyn Oratorio Society Will Sing Two Modern Works in April.

At the last meeting of the directors of the Brooklyn Oratorio Society, held at the Hamilton Club, much satisfaction was felt and expressed with the excellent work done thus far by the society, under the leadership of Walter Henry Hall, its conductor. The re-trial of voices at the beginning of the season has resulted in a marked improvement in the quality of the chorus.

At its coming Spring concert, to be held Thursday evening, April 25, at the Baptist Temple, the society will render two modern works, both of which will receive at this time their initial Brooklyn performance.

One of these compositions is "The Banner of St. George," by Sir Edward Elgar. This is founded on the legend of St. George and the Dragon. It is a most striking and dramatic piece of writing, and worthy of Elgar at his best.

The other work is a new cantata, "The Mermaid," just completed by the well-known opera composer, Julian Edwards.

A surprising bit of news from London is that "in nine cases out of ten, concert-goers find it necessary nowadays to charge for their programmes."

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MUSIC TEACHER A VICTIM OF WRECK

Jessie M. Joubin Killed on
Her Return from New
York Studio.

One of the victims of the railroad wreck on the electric branch of the New York Central Railroad last week was Jessie M. Joubin, supervisor of music in the schools of White Plains, N. Y.

Miss Joubin had been studying music for years with the ultimate hope of going into grand opera. Her voice, under the training of expert teachers, had improved to such an extent that her hopes bade fair to be realized.

Saturday afternoon she visited Frank Damrosch at his studios, No. 53 Fifth avenue, where her voice was tested. Mr. Damrosch told her that her voice was one of remarkable volume and purity, and prophesied for her a brilliant operatic future.

With her cup of happiness filled to the brim she hurried to the Grand Central Station and boarded the ill-fated train. It was not her intention to stop at White Plains, but to go straight on to Pleasantville and acquaint her parents, who lived there, of the good news.

When the ambulances rushed to the scene, after the disaster, Miss Joubin was one of the first to be taken out of the second overturned car. She was unconscious, but was hurried to the Fordham Hospital, where she died.

GERARD-THIERS'S MUSICAL EVENING

Noted Tenor Gives Request Programme
With Theodor A. Hoeck,
Pianist.

Albert Gerard-Thiers gave one of his delightful musical evenings at the Hotel Martha Washington, New York, Friday of last week, with the assistance of Theodor A. Hoeck, pianist.

Mr. Gerard-Thiers's programme was composed of request numbers, yet exhibited a homogeneity which speaks well for the large number of "requests" the singer must have received.

The opening group of songs, all by Schumann, was sung with the most delightful art by the tenor and called forth enthusiastic demands for encores. "Im wunderschönen Monat Mai," "Aus Meinen Tränen Spriessen," "Die Lotosblume," "Widmung" and "Ich Grolle Nicht" were admirable.

Two Strauss songs, "Morgen" and "Alle-seelen," were equally well sung and warmly applauded.

Mr. Hoeck, whose "Pastorale" by Scarlatti, was the next number, commended himself to the favor of his hearers by the delicacy of his touch and the poetry of his conception. He played, also, four things of his own, "Grandmother Tells a Story," "Valse, Etude Melodique" and "Toccata," while Mr. Thiers sang two of Mrs. Hoeck's songs, "The House of Too Much Trouble" and a "Love Song." His remaining numbers were Fontanille's "Obstination," Duprato's "Ici Bas," Pessard's "Bonjour Suzon," and four songs by Tosti.

Mary J. Patterson played the accompaniments for the songs.

HER SINGING DELIGHTED FRAU WAGNER

Emily Stuart Kellogg, Contralto, Received a Private
Hearing at Bayreuth Home.



EMILY STUART KELLOGG

A Contralto of Rare Gifts, Who is Appearing in Concerts, Recitals and Oratorio
with Great Success

Emily Stuart Kellogg, the well-known contralto, recently received a flattering invitation from Cosima Wagner to sing at a private hearing in her own home in Bayreuth. Frau Wagner was delighted with Mrs. Kellogg's voice and particularly with her rendering of Liszt songs.

Mrs. Kellogg's voice is one of peculiarly dark rich tint, which prevails unchanged throughout the registers. It is full and mellow in tone and of great sweetness as well as power. Moreover, it is under perfect control.

She is at present the contralto soloist at St. Bartholomew's Church. Her work is well known in cities all over the continent, but especially in Philadelphia, Washington and Boston. During the present month she is singing with the Philadelphia Orchestra in its home city and in Baltimore, while bookings ahead for concert and oratorio work are numerous.

Mrs. Kellogg is a pupil of W. W. Gilchrist, of Philadelphia; Konig, of Paris; Shakespeare, of London, and Isidore Luckstone, of New York.

MESSAGER TO LIVE HERE.

French Composer will Make New York
His Winter Home After Next Year.

André Messager, the distinguished French composer, will make New York his Winter home after next season. He will conduct the operetta and opera bouffe to which two nights a week will be devoted at the New Theatre, now building at

Sixty-second street and Central Park West, over which Heinrich Conried will preside.

Messager has been manager of the Covent Garden opera seasons, London, since 1901, when Maurice Grau relinquished the post. Before that, he was director of the Opéra Comique, Paris. His operas include "Véronique," which New York saw last season; "The Little Michus," now being presented here; "La Basoche," "Fortunio," and a ballet, "Les Deux Pigeons."

HAYDN'S "CREATION" AT THE HIPPODROME

Audience of 5,000 Hears the
People's Choral Union
Sing.

Fully 5,000 persons crowded the vast auditorium of the New York Hippodrome Sunday night when Frank Damrosch's People's Choral Union and the New York Symphony Orchestra gave Haydn's "Creation."

In former years the concerts of the Choral Union have been given in Carnegie Hall, but owing to the large number of singers, the stage was inadequate to accommodate both chorus and orchestra. But while the Hippodrome stage offers greater advantages as to size, the acoustic properties of the hall are not equally favorable, for to those sitting in the orchestra stalls, the tone at times lacked homogeneity, due to insufficient blending of the parts. In the upper regions of the house this lack of unity was not noticeable. For the soloists, the acoustics of the theatre are decidedly favorable. The chorus of 720 voices sang with its accustomed vigor and enthusiasm, demonstrating in every way its knowledge of and love for Haydn's beautiful work. The way in which the old and well-loved numbers were sung was a credit to the organization and its conductor.

The interest of the occasion was increased by the singing of the admirable soloists, Corinne Rider-Kelsey, soprano; Daniel Beddoe, tenor, and Frank Croxton, basso.

Mrs. Rider-Kelsey's rich full tones gave added dignity to the still fresh and lovely recitatives and airs of old "Papa Haydn," as Beethoven used to call him. No less beautiful was Mr. Beddoe's rendering of the tenor solos. Frank Croxton also won his meed of applause.

The importance of the People's Choral Union in the musical life of this city cannot be overestimated. The best music is taught to a large number of enthusiastic music-lovers who meet regularly every week with Mr. Damrosch. The numbers have grown until now the Union has almost 1,000 members, a number swelled each year by new classes of beginners. Since its inception, fourteen years ago, it has developed steadily and has become a potent force in the intimate musical life of the great wage-earning class.

CHECKS BABY AT THE OPERA.

Mrs. Lewis, of Winnipeg, on Visit Here,
Was Bound to Hear Melba.

Mrs. Robert Lewis, of Winnipeg, Man., who has been visiting with her husband and her nineteen-months-old baby, Mary, near town for the last few days, arrived in New York, bent upon hearing Melba sing in "Rigoletto."

She appeared at the box office of the Manhattan Opera House at 8 o'clock and asked if she might check her baby. She was referred to the women's cloakroom, where she exchanged her child for a paste-board check.

One of the maids held the baby all evening with one arm, while she helped women on and off with their cloaks with the other. When the opera was over at 11 o'clock, Mrs. Lewis found the child clutching a big red rose, which Melba had sent from her bouquet.

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COMING SEASON 1906-7

MINNEAPOLIS HEARS "MADAM BUTTERFLY"

Brilliant Audience Crowds Opera House to Listen to Puccini's Work.

MINNEAPOLIS, Feb. 18.—The largest and most brilliant audience of the season crowded the Metropolitan Opera House Thursday evening, when Puccini's "Madam Butterfly" was given for the first time in this city.

Mr. Savage has given his latest production the most beautiful, artistic setting ever seen on a Minneapolis stage, making a fitting background for the pathetic, the poignantly touching story of the little Japanese girl. The music is neither Japanese nor American in character; it is decidedly of the modern Italian school, but is nevertheless appealing and beautiful to a degree.

Elza Szamosy, who sang the title rôle, is an ideal *Butterfly*. The rôle is one of the most exacting in the literature of opera, yet in every detail and at every moment it was interpreted with an art that was the living portrayal of the graceful, dainty, tender, tragic heroine. Owing to illness, Joseph Sheehan was unable to take the part of *Pinkerton*. Francis MacLennan was, however, eminently satisfactory. Especially successful was Harriet Behné as *Suzuki*, the faithful servant. Thomas D. Richards as the consul, Robert Kent Parker as the bonze, Stephen Jungman as the marriage broker, and Jessie Carroll as the American wife, all did admirable work.

The orchestra was conducted by Walter H. Rothwell in a masterly way.

NEW SONGS BY HUGO KAUN.

Latest Contribution to the Singer's Repertoire Works of Great Merit.

Hugo Kaun has long since won recognition, both in Europe and America, as one of the most able of modern composers, so that whatever he places upon the market attracts immediate attention.

A group of new songs by him, just published by the M. A. Kaun Music Company of Milwaukee, bears the opus number 68. There are seven in all and they are worthy specimens of Mr. Kaun's creative ability and mastery of harmonic devices. In them the composer has utilized liberties that modern ideas sanction, but has at the same time effected a symmetry of construction that is lacking in many present-day works in the song form. There is beauty of melodic outline in all, while the characteristic mood of each poem treated is represented with subtle skill. Several in the group could be called the work of a modernized Schubert.

The first five are settings of verses by Karl Stieler, "Nocturnal Wandering," "Love's Power," "In the Mill," "Homeward" and "By the Forest Brook"; the sixth is "With the Goslings," words by Karl Busse, while the last is "The One Refrain," words by Karl Ernst Knodt. Each song possesses an individual charm. The group commends itself to the attention of all in search of novelties of real worth.

Finnegan.—"Why do musicians always wear claw-hammer coats at concerts, Hannigan?"

Hannigan.—"I dunno', Finnegan. Why is it?"

Finnegan.—"Why, sure, it's to draw music out'n their souls."

LECTURE RECITAL ON "MME. BUTTERFLY"

Mme. Frances Helen Humphrey will Explain Puccini Opera to Buffalo's Music Lovers.

BUFFALO, Feb. 18.—Buffalo musicians and students of music are anticipating a lecture recital on Puccini's "Madam Butterfly" to be given in the near future by Mme. Frances Helen Humphrey. In view of the fact that the Henry W. Savage Opera Company will soon come to this city to produce this opera, the preliminary talk will be of especial interest. Mme. Humphrey attended the London premiere of the work.



MME. FRANCES HELEN HUMPHREY
One of Buffalo's Most Prominent and Successful Vocal Teachers

Mme. Humphrey is one of Buffalo's most prominent and successful vocal teachers, who has done much during her five years' residence in this city to further the cause of music, along the highest and best lines. She has had exceptional advantages for study, both in America and abroad, and she spends every Summer in the studios of the most distinguished foreign teachers, acquiring the best that they have to offer. Her class in Buffalo is large, and includes many of the professional choir and concert singers, who go to her both for voice training and repertoire. M. H. H.

"Stabat Mater" in Grand Rapids.

GRAND RAPIDS, MICH., Feb. 18.—A large audience heard the well-rendered programme recently offered by the Choral Society of Grand Rapids, Mich., which called forth hearty applause for the participants. On the programme was: Rossini's "Stabat Mater," and the soprano soloist was Mrs. Oliver O. H. Hughart, who met the demands on her part admirably. Bruno Steindel, cellist, rendered the "Evening Star" from "Tannhäuser" and was enthusiastically received. Henrietta Krause, Mrs. Hughart, W. J. MacInnes and L. E. Porter were the soloists in the "Legend of the Fair Melusina" and Ferdinand Warner was the accompanist.

Is Modern Music Becoming Chinese?

The question has been raised, "Is our modern music becoming Chinese?" To the average American, Chinese music seems the epitome of barbaric cacophony. The Chinese, on the other hand, says that our ears are not sensitive, are not highly trained enough to appreciate the complex harmonies of the Celestial.

That China had a well developed system of music long before we did, is an established fact. The Chinese had developed a circle of fifths and a system of octaves long before our ancestors, the European savages, had invented even the simplest form of melody. The music of all barbarous nations is remarkable for the importance given to rhythm, and (in consequence the percussive instruments) with but slight development of melody. The ability to conceive two tones as sounded together, or in other words, to harmonize, appears to come only with a greater mental development.

That the modern tendency of Western music is toward subtlety of harmonization is proven not only by the works of such composers as D'Indy, Faure, Dukas, Debussy and, in particular, César Franck, but the ability of the general public to appreciate elaborate and intricate combinations, is testimony as well. Not so very long ago—in the "50s," when "Faust" was first produced, it was considered too technical.

Music may be compared to a web, in which harmonic material constitutes the threads. Western music of the past was woven of coarse, strong threads producing the effect of strength and simplicity. The ultra-modern harmonizations form a web of finest texture, while the melody of the Mongolian may be likened to a closely woven cord. Western music has highly developed the accompaniment, while Chinese music exhibits a tendency to give importance to the melody, at the expense of the accompaniment.

To say that our music is becoming Chinese is in one sense true, for our ears are becoming more exact, more capable of appreciating subtle differences of pitch, but it is more in relation to harmonization than to melodic progression.

It is, in reality, difficult to compare the two systems, for Chinese music makes no distinction between major and minor, the intervals of the scales are dissimilar, and our system of notation is totally inadequate to the writing down of Eastern melodies. The lack of a distinct major

and minor mode is probably accounted for by the peculiar progression of the intervals of the scale—two of the tones leaping a three-quarter tone.

A religious ceremonial in China is closed in the following manner: A large drum, in the form of a tiger reposing on a sounding box, is used. Along the back of the animal is a row of spikes. The musician strikes three blows of fatality upon the head of the beast, suggesting to the Western musician the opening measures of Beethoven's fifth symphony, so that the creative mind seemingly works along similar lines, whether in Asia or Europe. Then the player passes his stick thrice swiftly over the back, producing a sound which would bring joy to the heart of Richard Strauss.

It might be an advantage that our ears should become so highly trained that three-quarter tones would be a rare and pure delight, but do we want to evolve(?) to the plane of a nation which has made the most stringent laws to prevent its musical system from ever being altered? E. L.

Tenor (singing).—"Oh, 'appy, 'appy, 'appy be thy dreams."

Professor.—"Stop! Stop! Why don't you sound the 'h'?"

Tenor.—"It doesn't go no higher than 'g'."—Modern Society.

SLOW PROGRESS.



"How long has your daughter been learning to play the piano?"

"She ain't been learnin' at all. The teacher don't think she's got to the point yet where it'll be safe to let her do any more than see how many keys she can hit at a time without makin' any noise that has the least sign of a tune to it."—Chicago "Record Herald."

SENSATIONAL SUCCESS!! OF Mlle. GERMAINE SCHNITZER PIANISTE In her New York and Boston debuts

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She has a superb tone, big, sonorous, rich and wide in range. *The Sun*.
There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Wilfulness and beauty may both be discerned. *Evening Mail*.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach-playing has never been heard here. *Evening Post*.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch. *Tribune*.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility. *World*.

Coming Appearances:—
Jan. 3—Boston Symphony Orchestra
" 7—Second New York Recital

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The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion. *Evening Transcript*.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. *Herald*.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order. *Globe*.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression. *American*.

Jan. 12—Second Boston Recital
" 16—Philadelphia Recital
" 27—New York Symphony Orchestra in a special Grieg program

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BONCI COMPLIMENTS A YOUTHFUL SINGER

Aimée Delanoix Wins Success at Musicale at Which Tenor is Guest of Honor.

At a musicale given by Mrs. E. L. Ullman, of New York, last Sunday, Aimée Delanoix, soprano, made a decidedly favorable impression by her singing of a group of songs by modern composers. Miss Delanoix has a clear sweet voice of remarkable range, and uses it with the ease of perfect control.

Among the first to compliment her upon her success was Mr. Bonci of the Manhattan Opera Company, who was the guest of honor.

Before leaving, he requested Miss Delanoix to sing again. The two selections she gave were evidently enjoyed by the great artist. Miss Delanoix is a pupil of Lena Doria Devine.

The rest of the programme was given by the New York String Quartette, Bernard Sinsheimer, Christian Kriens, Jacob Altschuler and Modest Altschuler with the assistance of Alvina Friend-Sinsheimer, pianiste.

Particular mention should be made of the Arensky Quintette, which was given by Mrs. Sinsheimer and the quartette in a delightful manner. Mozart's Quartette in D was also played.

Miss Delanoix's songs were Charles Milleby's "Flower Fetters," Alicia Needham's "Haymaking," Mrs. Beach's "The Year's at the Spring" and Dudley Buck's "Sky-Lark's Song."

"LA FORZA DEL DESTINO."

Verdi's Opera Given for First Time in Twenty Years.

SAN FRANCISCO, Feb. 17.—"La Forza del Destino," one of Verdi's forty operas, was produced last week at the Central Theatre by the Lombardi Grand Opera Company, before a large and keenly appreciative audience. Twenty-one years ago this same opera was sung at the old California Theatre. Since that time it has not been heard in this country, although it is among the most popular works of the composer in Italy. The production last week was commemorative of the anniversary of Verdi's death.

The cast was admirable in every way. Velia Giorgi sang *Leonora* with a fervor and intensity that thrilled her hearers. Fillipod Ottavi was excellent as *Don Alvaro*, Antola equally good as *Don Carlos*. The element of comedy was supplied with much spirit by Adolfo Paccini as the jolly friar. Olinto Lombardi sang the rôle of the Father Superior majestically, while Mathilde Campofiore as *Presizilla* was vocally satisfying.

"Does he sing well?"

"I never heard him."

"But you live in the next suite."

"Yes. You misunderstood me. I didn't say I never heard him sing. I said I never heard him sing well."—Cleveland "Plain Dealer."

CINCINNATI OPERA SEASON AT AN END

San Carlo Company Closes Engagement with "Lucia di Lammermoor."

CINCINNATI, O., Feb. 17.—The San Carlo Opera Company closed its series of engagements here last night with an excellent presentation of "Lucia di Lammermoor." The operas presented during the week were "La Gioconda," on Monday evening; "Rigoletto," on Tuesday evening; "Il Trovatore," on Thursday evening; "Carmen," on Friday evening; "La Traviata," on Saturday afternoon; and "Lucia di Lammermoor," on Saturday evening.

From a musical viewpoint the operas were more than successful; from a financial standpoint the local manager, H. Eugene Hall, stated that the results, while not startling, yet were quite satisfactory. The audiences that attended the opera were representative audiences of the city's elite and musical devotees.

Of the stars, Señor Constantino seemed to win the greatest favor. He scored a signal success in "Lucia di Lammermoor" last Saturday evening and after a storm of applause repeated the entire second part of the second act. The depth of feeling and volume of tone in Señor Constantino's voice carried all before it, and brought forth storms of applause. B. B.

NEW INSTRUMENT HEARD.

Los Angeles Quartette Plays the Ethelo, a Device Built on Violin Lines.

LOS ANGELES, Feb. 17.—A concert was recently given at the Gamut Club Auditorium, which introduced a new instrument, whose construction is based on that of the violin. It is called the ethelo.

The ribs on one side are missing, while the top and back of the instrument come together on the other side. Consequently the ethelo has a V-shaped appearance when looked at from the end. It is strung and played like a violin; the tone is like that of a viola.

A quartette played on these instruments by Florence Paine, Elza Mattern, Theodosia Harris and Adele Reiners was very effective. The ethelos grouped, sounded like four violas, but slightly heavier and coarser in tone.

E. R. Kroeger in Recital.

ST. LOUIS, Feb. 19.—E. R. Kroeger gave an enjoyable pianoforte recital Friday of last week in which he presented Schumann's "Kreisleriana" as the first half of the programme and Moszkowski's "Il Lamento" etude, Leschetizky's "La Source," W. S. Bennett's "The Lake," Heller's "Promenade d'un Solitaire," Henselt's "Berceuse," and Brahms's "Scherzo in E flat minor."

WOMEN'S ORCHESTRA APPEARS IN CONCERT

Beatrice Goldie and Joseph Maerz Win Approval of Audience.

The Women's Philharmonic Society of New York gave another of its interesting concerts at Carnegie Hall Thursday of last week with Beatrice Goldie, coloratura soprano, and Joseph Maerz, pianist, as soloists. Mme. Goldie delighted everyone. Her voice is charmingly fresh, and though light and mellifluous, is still capable of much in the way of dramatic intensity.



MME. BEATRICE GOLDIE

Coloratura Soprano Who Was Soloist at Concert of Women's Philharmonic Society Last Week

Her programme embraced many old favorites and she sang them in a way which won her enthusiastic approval. Dell'Acqua's "Chanson Provençale," Schubert's "Du Bist die Ruh," "Solvejg's Song" by Grieg, and Stange's "Die Bekehrte," were applauded to the echo and were graciously encored by Mme. Goldie.

An old English song, "Love's Greeting," by Lane Wilson, a "Villanette" by Dell'Acqua, Delibes's "Les Filles de Cadix" and Fuentes's "Tu" were all beautifully sung.

Mr. Maerz also commended himself to the favor of the audience in Schubert's "Impromptu" in G, a Sonata by Grieg, a Chopin "Impromptu," Schumann's "Des Abends," MacDowell's "Witches' Dance" and Liszt's "Rhapsodie Hongroise," No. 12. It is quite evident both from the composition of the programme and from the manner in which it was interpreted, that the pianist's talents are best exploited in the romantic field. Miss Robertson accompanied with much understanding and sympathy.

LOUISVILLE PLANS FESTIVAL OF MUSIC

Noted Soloists Will Appear In Four Days' Concert Series.

LOUISVILLE, Ky., Feb. 19.—Walter Damrosch, who will be the conductor for the music festival to be given in the Jefferson County Armory April 18 to 20, has completed the first draft of the programme for the five festival concerts and has submitted it to the Music Committee of the Louisville May Music Festival Society for approval. Peter Lee Atherton, president of the society, recently returned from a visit to New York, where he held several conferences with Mr. Damrosch, resulting in a more elaborate programme being decided upon.

The programme for the first concert, Thursday evening, April 18, is designated as "Grand Wagner Night." The chorus and orchestra will take part, and the soloists will be Ellison Van Hoose, tenor, and Alexander Saslavsky, violinist. Selections will be given from "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Siegfried."

The soloists for the second concert, Friday afternoon, April 19, will be Alice Sovereign, contralto, and Francis Macmillen, violin. The programme will consist of interpretations of Tchaikowsky, Rimsky-Korsakoff and Rubinstein.

From a local point of view the programme for the third concert, Friday night, April 19, is probably the most interesting, for in this the Musical Club chorus of 300 voices will play the most prominent part. Mendelssohn's "Elijah" will be given without abbreviation. The members of the chorus under the direction of R. Gratz Cox have been rehearsing this oratorio for several months and promise to reach a degree of perfection not approximated heretofore by a musical club chorus in this city. The soloists for the oratorio will be Mrs. Mary Hissem de Moss, soprano; Alice Sovereign, contralto; Kelley Cole, tenor, and William Harper, bass. Mr. Damrosch will be the conductor and his full orchestra will appear. The fourth concert on Saturday afternoon will bring forth a miscellaneous programme.

Rehearse For 1908 Festival.

CINCINNATI, Feb. 19.—Since the first of the year much progress has been made with the chorus for the 1908 May Festival, under the direction of Frank Van der Stucken. The interest taken in the free chorus class in sight reading, which was recently organized, is most gratifying, and new members are being constantly received. This class meets regularly on Wednesday evenings in Greenwood Hall, at 7:45 o'clock, and promises to prove an important factor in keeping the Festival chorus up to its high standing.



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Dorothy Hollister, a pupil of Harry J. Fellows, has been engaged as soprano at Saint Paul's Church, Buffalo, from May 1.

John Adam Hugo, pianist, and Florence Klein Bishop, soprano, were the soloists at a recent concert of the Bridgeport Art League, Bridgeport, Conn.

Kocian, the Bohemian violinist, gave a recital, February 9, at the National Bohemian Hall, St. Louis, for the benefit of the Bohemian schools of that city. Marie Volava acted as accompanist.

Beatrice McCue, an accomplished contralto of Akron, O., was the soloist on February 8, at the concert of the Eurydice Club in Toledo, O. She sang numbers of Tchaikowsky, Rubinstein and Mozart.

The Orpheus Club, under the direction of Prof. W. A. Lafferty, gave an interesting programme in Masonic Hall, Bellevue, Pa., for the benefit of the Suburban General Hospital of Bellevue, on Thursday, February 7.

The 734th of the free organ recitals in Carnegie Hall, Allegheny, was given last week by Prof. C. P. Koch, city organist, assisted by W. G. Atherholt, tenor, who was heard in a group of songs by Schubert, Ashford and Chattaway.

The Artists' Quartette gave its first concert at Association Hall, West Twenty-third street, New York, on Wednesday evening of last week. It consists of J. B. Wells, tenor; Alfred Dickson, second tenor; Reinold Warrenrath, baritone, and Frank Croxton, basso.

William Wallace Graham, violinist, recently offered to the musical public of Silverton, Ore., a programme replete with numbers that appealed to the attentive and appreciative audience present. Anne Ditchburn and Signor Lucchesi lent color to the performance by their creditable work.

The Choral Union of the Western State Normal School of Kalamazoo, Mich., gave its second annual concert recently under the efficient directorship of Florence Marsh. The chorus was assisted by Della Sprague, contralto, and Edmond Lichenstein, violinist, who, by their pleasing work won hearty approval.

An unusually interesting song recital was given recently in the College Chapel of Mt. Holyoke, by John Barnes Wells, tenor, who had the able assistance of John Gilman Clark, pianist. The numbers on the programme were most enthusiastically and appreciatively received by the large body of students in attendance.

Gaul's "Holy City" was rendered recently in Watson Memorial Chapel, River-view and Perrysville avenues, Allegheny, Pa., with P. F. Amshults as director, by a chorus of 40 voices. The soloists of the evening were Lucille Miller, soprano; Ella Mae Duffin, contralto; Louis E. Vierheller, tenor, and H. E. Waterhouse, basso.

The piano recital given Tuesday evening of last week by Emilie Fricke, at the Philadelphia Musical Academy was well attended, the talented young pianiste carrying the evening successfully through without assisting artists. Among the most popular numbers rendered were a Liszt group, Chopin's Nocturnes and Etudes.

An interesting song recital was given by Mlle. Sigrid Westerlind, the Finnish soprano, in the Portland Avenue Church, Minneapolis, on Tuesday evening of last week. Miss Westerlind sang with exquisite taste a short Grieg Ballet and a Bizet "Pastorale." Mrs. J. F. Dahl, played the difficult Henselt Etude in A flat with splendid tonal effect.

The Ensemble Trio, including Sig. Romeo Gorno, pianist, George Rogovoy, 'cellist, and Richard Schliwen, violinist, presented a most interesting programme last week at the Auditorium in Cincinnati, for the Cincinnati Teachers' Club. The trio were ably assisted by Adele Westfield of the College of Music faculty, who shared in the honors of the evening.

The third recital by the students of the McGill Conservatory of Music, Montreal, recently held, afforded considerable pleasure to the audience. Florence Harrington's interpretation of Chopin's Prelude in C redounded to the credit of her teachers. The other participants were Isabel Forbes, Miss Raphael, Mary Johnson, Alice Lyster, Amy St. Germain and Mabel McRae and Miss Thoutret.

John L. Shaw, for years one of the leading church singers of Portland, Me., died last week at the age of eighty years. At various times in his career he belonged to the choirs of the First, Second and Third Parish Churches and was director of music in the Pearl Street Universalist Church. He was the organizer of the Arion and Mozart Mass Clubs and was a member of the Portland and Casco Serenading Club.

The monthly meeting of the Y. W. C. A. Choral Club of Brooklyn, N. Y., was held at the residence of Alice Morse, 820 St. Marks avenue, Saturday evening, February 9. The subject of the evening was "Beethoven." Miss Morse and Miss Herendeen played the "Second Symphony" as a duet, which was roundly applauded. Mrs. M. H. Kempster sang one of Beethoven's "Song Cycles," entitled "To the Distant Beloved," which was well received.

The first concert of the Freeport Choral Society at the Methodist Church in Freeport, L. I., last week was a gratifying success, the entire programme being enthusiastically received. Mrs. Marie Stillwell Hagar, contralto of the Dutch Reformed Church, Brooklyn; Rudolf Jacobs, violinist; W. P. DeNike, 'cellist, and Caroline Beach Taylor, pianiste, assisted the society. Miss Harriet R. Wallace was accompanist for the society's selections.

With thirty-five of the leading amateur musicians in Brooklyn, N. Y., the Hoadley Musical Society Orchestra gave a concert on February 12 at the St. Paul's Chapel, Sterling place and New York avenue. Rafael Navarro, of Manhattan, is the conductor of the orchestra this year. He had the players well under control. The soloist of the evening was Grace D. Corwin, of the Greenwood Baptist Church. An audience which comfortably filled the chapel applauded and enjoyed every number.

The concert hall in the Hotel Astor was well filled, Thursday afternoon of last week, when John Cheshire gave one of his delightful harp recitals. He was heard in a number of solos, and in duets with his daughter, Zoë, on the harp, and his wife, Mrs. John Cheshire, on the piano, demonstrating once more his extraordinary facility and brilliancy as an executant. Miss Zoë played with a skill worthy of her instructor, and Mrs. Cheshire won hearty applause with her eloquent and artistic piano playing. Theodore Van Yox, the eminent tenor, and Mrs. Tirzah Ruland Chapman, contralto, were the vocalists.

Mme. Foedor-Camoin, the well-known singer and vocal teacher of New Orleans, presented some of her pupils at the recital recently given in her studios. Irma Ber sang with charm the aria of the "Noces de Jeanette"; Ethel Farrell's sweet voice delighted her listeners with the solo from "Mignon"; Marguerite Grossman gave an artistic rendering of an aria from the opera "Sigurd"; Anna Newhauser sang with effect "Paul et Virginie"; Mrs. Marx was heard to advantage in "Air des

Bijoux" from "Faust." Mrs. Hayes and Violet Hart sang with much fervor the duo from "Lakme." The others who did very creditable work were: Mme. S. Hass, Phillips, Miss Merz and L. H. Barbier.

The Troostwyck Quartette made its debut in New Haven, Conn., recently as such; heretofore it has been the Troostwyck Trio, until Master Leo, 'cellist, has become a member. The performance was a success in every way, the rendering of the difficult numbers winning the approval of the audience. Agnes Chapourian, soprano, sang Van der Stucken's "O Come With Me in the Summer Night" and responded to the enthusiastic applause by singing a Grieg serenade. Edna Estelle Hall played the accompaniments most effectively.

The Montreal Oratorio Society has received a charter from the city of Montreal. The first meeting was held recently and the following officers elected: J. E. F. Martin, president and musical director; Mr. George L. Duncan, vice-president; Mr. F. Richan, secretary-treasurer; Mr. W. Lynwood Farnham, A. R. C. M., A. R. C. O., accompanist; and the following directors: Mr. Robert Turnbull, Lieut.-Col. J. A. Finlayson, Mr. W. J. Dunn, Mr. Eady, Mr. B. A. Edward, and Mr. Sidney Pitt. The society is at present preparing several standard works.

An interesting series of five organ recitals is being given by J. Warren Andrews at the Church of the Divine Paternity, Central Park West and 76th street, New York. Lucy Chandler-Pillsbury, soprano; Frederick Martin, basso, Mrs. J. L. Miller, soprano; Edwin Evans, basso, Georgina McMullen, soprano, will appear as soloists. In addition to Mr. Andrews, the following organists will contribute numbers: Philip F. W. James, Augusta Haring and Marion Greenfield, while Nellie E. Andrews, pianiste, will assist in interpreting Guilman's "Scherzo" and Widor's "Serenade" in G for organ and piano.

Operatic selections formed the major part of a programme recently given under the direction of the department of music of the Brooklyn Institute of Arts and Sciences. Marie Stoddart, soprano, and Edward Johnson, tenor, sang a duet from

"Romeo and Juliet"; Gwilym Miles, baritone, an air from Massenet's "Roi de Lahore"; Janet Spencer, contralto, "O Don Fatale," from "Don Carlos." Other numbers given during the evening were the trio from the fifth act of "Faust," Hensel's "There Was an Ancient King," Fisher's "Lassie With the Lips Sac Rosy," Huhn's "Love's Philosophy," "Fuzzy Wuzzy" by Arthur Whiting, and the quartette from "Rigoletto."

Members of the new club—The Artists—which is composed of young musicians of Philadelphia gave a concert and dance last week at the Hotel Majestic in that city. An elaborate programme had been arranged for the concert, which was held in the hotel exchange at 8:30. Samuel Leidy played the opening overture on the organ, and he also played the accompaniments through the evening. Charles Schifert, who is soloist at St. Peter's Church, sang Handel's "Arm, Arm, Ye Braves" and the "Good Shepherd," Celia Melia sang the soprano songs on the programme, and won especial applause in the duet, entitled "I Feel Your Presence," which she sang with Sig. Armand del Barili. A quartette composed of Messrs. Cronage, Fern, Peterson and Ryan, sang some familiar songs, and the concert closed with another organ solo, this one being played by Joseph Clark, who is organist of St. John's Church.

Youthful Pianiste's Début a Success.

DETROIT, Feb. 18.—At an invitation musicale given recently by Grinnell Bros., Pansy Andrus, a young girl of but fifteen years of age, and still attending the High School, made her debut with marked success. She is a pupil of Mrs. William Luderer, the well-known teacher of this city, and played the Rubinstein Concerto to the marked approval of the audience. Norman Meyer, flutist, and Nathan Simons, baritone, were also enthusiastically received. A feature of the programme was the fact that all accompaniments were played by the pianola or orchestrelle. H. R. Fuller manipulated the instruments.

The opera season at Monte Carlo opened Saturday night. A new opera, "Nais Micoulin," by Alfred Bruneau, was produced. Mr. Bruneau was his own librettist.

FROM BEYOND THE SEAS

Gardner Samson, formerly of Boston, is singing leading baritone rôles at the Stadtheater in Coblenz this season, and has won marked favor with both press and public.

Johann Strauss, grandson and nephew of two celebrated "Waltz Kings" and a musician himself, has just been condemned to a week's imprisonment for insolvency in Vienna.

Mac Dowell's Concerto in D minor for piano and orchestra, was heard recently for the first time in Geneva, and was played by Teresa Carreno. Both the composition and the interpretation were well received.

A new opera, "La Catalane," is about to be put in rehearsal at the Paris opera. The music is by Fernand Le Borne, the play by Paul Ferrier and Tiercelin, and is taken from "Terre-Basse," a drama by Angel Guimera.

M. Gailhard, director of the Paris opera, has engaged Félicia Litvinne to sing in "Armide," "Walküre" and "Les Huguenots" in March, and for May, Geraldine Farrar, who will appear in "Faust," "Romeo et Juliette" and "Tannhäuser."

Johannes Wolff, the violinist, has started on a professional tour in Sweden, Norway, Denmark and Russia. While in Sweden he will be the guest of the Crown Princess, and in Russia at Tsarskoë-Selo, of the Empress of Russia who is a distinguished musician.

Ernst von Dohnanyi's new "Concertstück" for 'cello and orchestra was heard for the first time in London Saturday. The solo part was played by Hugo Becker who values the work very highly and has frequently included it in his programmes on the Continent.

Debussy's "Pelléas et Mélisande" given recently at the Théâtre de la Monnaie, was the chief event of musical interest in Brussels this season. It was a veritable triumph for both composer and artists. Miss Gaden, Miss Bourgeois, Messrs. Petit, Bourbon and Artus composed the cast; The orchestra, under Sylvain Dupuis, was excellent.

The French music editor, J. Tiersot, has come upon a Berlioz manuscript, the score of "L'Incendie de Sardanapalus," a symphony composed in 1830, supposed to have been destroyed by the composer himself. The find is of especial interest in view of the fact that a number of themes from this composition are employed in the great Frenchman's later and more important works.

Belgian Singer Popular in Paris.

PARIS, Feb. 19.—Mlle. Mary de Buck, a Belgian singer, one of Jean de Reszke's pupils, is in great demand this season for entertainments given in select Parisian salons. She made her debut at Monte Carlo, where she sang in "Rigoletto" with Melba, Caruso and Renaud, and afterward appeared as Lola in "Cavalleria Rusticana." On the banks of the Seine she has a charming country home, "a modest villa," she calls it, to which she has given the good English name of "Singing Cottage." There she is surrounded in Summer and Fall by a distinguished company of painters and singers, whom she numbers among her close friends.

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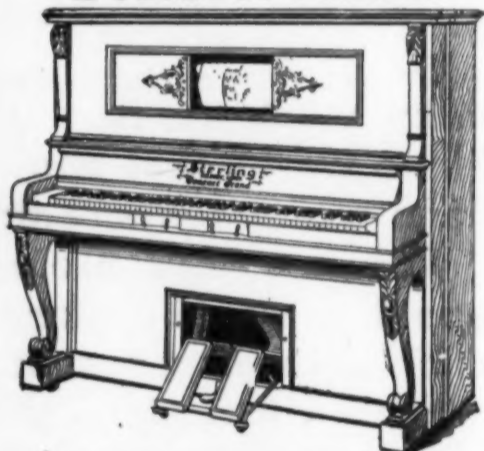
Barbour, Inez—Springfield, February 27.
 Bramsen, Henry—Indianapolis, March 6.
 Bramsen, Maria Landat—Indianapolis, March 6.
 Carl, William C.—Buffalo, March 3; Painsville, March 4.
 Clemens, Clara—Springfield, Mass., February 25.
 Cole, Kelley—Lynchburg, Va., February 25; Pittsburgh, February 28.
 Combs, Laura Louise—Reading, Pa., February 26.
 Consolo, Ernesto—Chicago, March 5.
 Cummings, Alice—Mendelssohn Hall, New York, February 28.
 Cumming, Shannah—Minneapolis, March 8.
 Davis, Jessie—Boston, February 25.
 Dolmetsch, Arnold—Boston, February 27.
 Eames, Emma—Palm Beach, Fla. February 28.
 Fischer, Francis—Columbus, O., February 25.
 Fox, Felix—Boston, March 6.
 Gabrilowitsch, Ossip—New York, March 3.
 Ganz, Rudolph—Chicago, March 8 and 9.
 Gjertsen, Beatrice—Minneapolis, March 1.
 Gogorza, Emilio de—St. Paul, March 7.
 Goodson, Katherine—Philadelphia, February 25.
 Hall, Marie—Montreal, March 4.



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Hartmann, Arthur—St. Paul, February 27.
 Heinrich, Max—Boston, February 28.
 Hess, Willy—Boston, March 6.
 Hutcheson, Ernest—Washington, March 8.
 Johnson, Charles S.—Boston, February 27.
 Johnson, Edward—New York, February 24.
 Lhevinne, Josef—New London, Conn., February 26.
 Lundburg, Anna—Minneapolis, March 7.
 Martin, Frederic—Reading, Pa., February 26; Baltimore, February 27.
 Melba, Nellie—Toronto, March 4; Chicago, March 9.
 Miles, Gwilym—Washington, March 1.
 Peppercorn, Gertrude—Toronto, February 25; Montreal, March 6.
 Petschnikoff, Alexander and Mrs. Petschnikoff—Chicago, February 24; Cincinnati, March 8 and 9.
 Pfefferhorn, Minnie—Boston, March 5.
 Rich, Thaddeus—Reading, Pa., February 25.
 Rosenthal, Moriz—San Francisco, February 28; San Francisco, March 2; Fresno, Cal., March 4; Sacramento, March 5; Los Angeles, March 7, and 9; Redlands, Cal., March 8.
 Rugger, Elsa—Albany, March 4.
 Salman, Alvah Glover—Somerville, Mass., February 25.
 Samaro, Olga—Buffalo, February 26; New York, March 2.
 Schumann-Heink, Ernestine—Baltimore, February 26 and 27; Newark, N. J., March 4 and 5.
 Shay, Jessie—Newark, N. J., February 28.
 Speaks, Oley—Columbus, O., February 25.
 Stojowski, Sigismund—Mendelssohn Hall, New York, February 27.
 Szumowsky, Antoinette—New Orleans, March 2.
 Townsend, Stephen—Boston, February 28.
 Turner-Maley, Florence—New York, February 26.
 Walker, Julian—Washington, March 5.
 Whiting, Arthur—Boston, March 5.
 Yaw, Ellen Beach—Minneapolis, February 26; St. Paul, February 27; Minneapolis, March 4.
 Young, John—Newark, N. J., March 1; Mt. Pleasant, Mich., March 6; Lansing, Mich., March 7.

2. Orchestras and Bands

Adamowski Trio—Providence, R. I., February 24; New Orleans, March 2.
 Boston Symphony Orchestra—Cambridge, Mass., February 28; Boston, March 2.
 Boston Symphony Quartette—Boston, February 25.
 Chicago Orchestra—Chicago, February 25; March 8 and 9.
 Cincinnati Symphony Orchestra—Cincinnati, March 8 and 9.
 Cycle Quartette—Harrisburg, Pa., February 26.
 Hoffman String Quartette—Boston, March 5.
 Jordan Hall Orchestra—Boston, February 28.
 Kallenborn Quartette—Mendelssohn Hall, New York, February 27.
 Kneisel Quartette—Brooklyn, February 28; Mendelssohn Hall, New York, March 5.
 Longy Club—Hartford, February 27.
 Olive Mead Quartette—Mendelssohn Hall, New York, February 28.
 Minneapolis Symphony Orchestra—Minneapolis, March 1.
 New Orleans Philharmonic Society—New Orleans, March 2.
 New York Philharmonic Society—Carnegie Hall, New York, March 1 and 2.
 New York Symphony Orchestra—Brooklyn, March 7; New York, March 9.
 Philadelphia Orchestra—Reading, Pa., February 25; Baltimore, February 27.
 Russian Symphony Orchestra—Carnegie Hall, New York, February 28.
 St. Paul Symphony Orchestra—St. Paul, February 26 and 28; March 5 and 7.
 Theodore Thomas Orchestra—Chicago, March 1, 2, 8 and 9.
 Volpe Symphony Orchestra—Carnegie Hall, New York, March 3.
 Von Ende String Quartette—New York, February 27.
 Young People's Symphony Orchestra—Carnegie Hall, New York, March 2.

3. Operatic Organizations

"Madam Butterfly"—Spokane, Wash., February 25 and 26; Tacoma, Wash., February 27; Seattle, February 28; March 1 and 2; Vancouver, B. C., March 4; Victoria, B. C., March 5; Bellingham, Wash., March 6; Portland, Ore., March 7, 8 and 9.
 San Carlo Opera Company—Chicago, February 23.

4. Future Events

February 25—Concert of Mendelssohn Choir, Toronto.
 February 26—Concert of Cecilia Society, Boston.
 March 7—Concert of Musical Art Society, Carnegie Hall, New York.
 March 8—"Damnation of Faust," Minneapolis Club and Orchestra, Minneapolis.

WHEN MELBA POSTED BILLS.

She Was 17 Then—It Was in Australia and She Wanted to Give a Concert.

Who would ever imagine, says the "Grand Magazine," that Mme. Melba once went forth, armed with a pail of paste in one hand, a paste brush in the other and a roll of bills under her arm?

Such a thing, however, actually happened in the early days of her career, when she was hungering for opportunities to sing in public. While Nellie Mitchell, as she then was, was still a schoolgirl, holiday making at Sorrento, in Victoria, she got up a concert in aid of one of the local charities.

She asked her family to help her eke out her own meagre savings, which she intended to devote to the purpose; but her father, in spite of the fact that he was very fond of music—and still has a fine voice which he loves to use—did not care to encourage his daughter in the enterprise. In the hope of stifling her leaning toward a professional career he refused any aid whatever.

This check, however, did not daunt the plucky little songbird in any way. She determined, having pledged herself so far, to carry the matter through, cost what it might, without any assistance. Unfortunately all her own savings had by this time been swallowed up in the preliminary expenses, and there was not a penny left to pay for posting the bills on which she relied to advertise the entertainment.

Having tried various ways of circumventing the difficulty without success, she determined to be her own bill poster. She went straight to the hotel kitchen and persuaded one of the maids to make her a quantity of paste.

Then she borrowed a bill poster's brush, and as soon as it was dark set off on her adventurous round and posted up every one of the bills she had had printed. The result of her enterprise was a big house and a big success.

"Orchestra" and "Noise."

In Shakespeare's time no musical dictionary could have distinguished between "orchestra" and "band," for the simple reason that neither word was then English in a musical sense, says the London "Chronicle." "Orchestra" did not arrive before the eighteenth century, and even "band" not until the latter half of the seventeenth, when Charles II. had a "band of violins," in imitation, probably, of Louis XIV.'s "bande." The old English word for a band of music was "noise." "See if thou canst find out Sneak's noise; Mistress Tearsheet would fain hear some music," says one drawer to the other at the Boar's Head Tavern; and just so Ben Jonson has "a noise of fiddlers," and "a noise of trumpets." The old word is wanted for many a gathering of musicians outside this writer's flat.

In St. Paul's Methodist Episcopal Church, St. Paul, Minn., the pastor had given out the first hymn, the choir was ready to sing, the man at the organ bellows had begun to pump and the organist had struck the first notes, when an unearthly screech startled the congregation. At the discordant sound the organist clapped her hands to her ears, and the man at the bellows, frightened nearly out of his wits, ceased his efforts abruptly. Then came an ominous silence, broken by

several prolonged yowls and piteous meows.

"Cat," whispered the congregation, as the sounds grew louder and more frequent. The service came to an abrupt close. Headed by the pastor, search was made in and about the edifice by the members when, finally, the minister, stripping off his coat, crawled into the organ loft and soon emerged with a big black cat. Both cat and minister were covered with dust.

The cat had been imprisoned in the organ for five days. It is supposed that when the janitor of the church left the doors open the cat went in and, becoming frightened, sought refuge there.

Of all the musical curiosities that Nature has produced lately one of the oddest is a man with a piano in his lungs. On the Pacific coast there is a man by the name of Pearson, his native State is said to be Arkansas, but he now resides in a small Washington town, who can, without any undue effort, send forth remarkable melodies which sound like the music of a piano with a melodeon accompaniment.

This lung piano, as it has been termed by the owner, is partly a gift of Nature, but Pearson has cultivated the use of the extraordinary instrument very carefully and thoroughly, until now he is able to play several familiar tunes with wonderful expression and technique. Friends of Pearson say that his services are invaluable when church fairs, bazaars and country entertainments are on hand. He makes an excellent barker, and his tuneful voice penetrates the furthestmost corner of a meeting house or tent. He says that other people could perfect themselves in the same accomplishment if they tried it and practiced it regularly.

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